CULTURAL VITALITY IN COMMUNITIES: INTERPRETATION AND INDICATORS

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The Urban Institute

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Contents

About ACIP

The fundamental goal of the Urban Institute's Arts and Culture Indicators Project (ACIP) is to help policymakers make better decisions for neighborhoods and cities. To this end, ACIP provides researchers, practitioners, and policymakers with information about the presence and role of arts and culture in communities—how arts and culture affect neighborhood conditions and community dynamics. Specifically, ACIP develops quantifiable measures of arts and culture and integrates them into quality of life measurement systems that can compare conditions across communities and in the same community over time. Launched in the late 1990s with support from the Rockefeller Foundation, ACIP's basic premises are (a) that a healthy place to live includes opportunities for and the presence of arts, culture, and creative expression, (b) that arts, culture, and creative expression are important determinants of how communities fare, and by extension (c) that full understanding of U.S. communities is inherently impossible without including these important perspectives.

ACIP's approach has always been deliberately applied. The concepts we develop, the measures we find promising, and the data-related practices we advocate have been vetted, tested, and, in some cases, initially developed in conjunction with practitioners, researchers, and policy players in urban planning, community development, and arts-related fields. In addition, we collaborate with community indicator initiatives around the country in our continuing efforts to integrate arts and culture into indicator systems. At the same time, our years of research on arts and culture in a range of communities across the United States have enabled us to expand the conventional paradigm of what counts as arts and culture in a way that makes it more consistent with, and inclusive of, the demographic realities of our nation—including low- and moderate-income communities, communities of color, and immigrant communities.

Acknowledgments

The authors wish to express their gratitude to Joan Shigekawa at the Rockefeller Foundation for the generous and thoughtful support of this work. We also wish to thank Bonnie Rivers and Peter Helm at Rockefeller for their assistance over the years. At the Urban Institute, we thank Kathryn Pettit, Peter Tatian, Randy Rosso, Brett Theodos, Kerstin Gentsch, Siri Erickson-Brown, Kate Davis, and Caroline Tillier, who provided important technical and research support. We also thank Tim Ware for administrative assistance. We are grateful to Sandy Ciske and staff at Seattle-King County Public Health for their pilot work in Seattle with our national data as well as our partners in Boston (The Boston Indicators Project) and Philadelphia (Metropolitan Philadelphia Indicators Project) for their assistance in this effort. We thank Gary Gates for his assistance with both national and locally generated data and for his conceptual contributions and George Galster for his contributions and direction in the testing of our pilot national measures. We are grateful to Felicity Skidmore for her invaluable assistance in the preparation of this monograph and Will Bradbury for editorial support, as well as Brian Lemond at the Brooklyn Digital Foundry for his design work and Jose Ramirez for allowing us to use his art in the design. We thank Josephine Ramirez, Chris Walker, and Kelly Bardstate for their thoughtful comments on early versions of this document. We also wish to thank the scores of community development practitioners, community indicator practitioners, arts administrators, and artists who have helped us vet these ideas as we were developing them.

Executive Summary

This monograph, part of a series presenting the work of the Urban Institute's Arts and Culture Indicators Project (ACIP), discusses three major advances in our ongoing work. First, we introduce a definition of cultural vitality that includes the range of cultural assets and activity people around the country register as significant.

Specifically, we define cultural vitality as evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities.

Second, we use this definition as a lens through which to clarify our understanding of the data necessary, as well as the more limited data currently available, to document adequately and include arts and culture in more general quality of life indicators. Third, we develop and recommend an initial set of arts and culture indicators derived from nationally available data, and we compare selected metropolitan statistical areas based on the measures we have developed.

ACIP's Definition of Cultural Vitality Captures the Wide Range of Arts and Culture Activity Our Research Has Shown People Value

ACIP's first monograph, *Culture Counts in Communities: A Framework for Measurement* (Jackson and Herranz 2002), developed a measurement framework that delineates four domains of inquiry to help capture cultural activity and its role in communities. The first three of these—the presence of opportunities to participate, participation in its multiple dimensions, and support systems for cultural participation—are appropriate for indicator measurement and make possible a more comprehensive understanding of impacts of arts and culture (the fourth domain). We build on our understanding of the first three domains as we operationalize our cultural vitality concept and determine measures that correspond with it.

Presence. ACIP fieldwork and other research finds that a wide mix of sponsorship (nonprofit, commercial, public, informal), size (large, medium, small), and type of organizations—including presenters of professional artwork, artist-focused organizations, and those that validate and make possible amateur as well as professional arts practice—is essential to create the range of participation reflected in our definition of cultural vitality. We call special attention to what we term "pillar" organizations as particularly significant in fostering diverse kinds of cultural activity and participation. These are usually organizations that have been active for a decade or more and combine some and often all of the following characteristics: (a) involvement in the development

of community-based cultural events, (b) relationships with local artists as well as the large cultural venues concerned primarily with the presentation of professional work, and (c) long-standing connections with local parks, schools, community centers, etc., that sponsor community arts and cultural activities. We also found that formal and informal cultural districts—physical concentrations of arts organizations and arts-related businesses as well as professional artists and people who are involved in making art recreationally—are important in helping to stimulate and sustain various crucial aspects of cultural vitality.

Participation. ACIP fieldwork and other research concerned with arts participation reveals that people participate in arts and cultural activity in multiple ways—as practitioners, teachers, students, critics, supporters, and consumers. Several types of participation that are particularly important to sustaining and increasing cultural vitality in a community surfaced in our research. These include collective art making often found in festivals and community celebrations, sustained amateur arts practice, public validation and critical discussion of a range of artistic and cultural practices (amateur to professional) in many forms such as print and electronic media (including the web), and arts education K–12 (kindergarten through high school), as well as after-school arts programs.

Support. It is well known that public sector and foundation support is crucial for arts and cultural activity. However, ACIP has found that commercial sector support is also important for cultural vitality and can be encouraged through public sector incentives such as tax incentives and small business loans. Also important is the integration of arts and culture into other public policy priorities such as education and community development, which can increase the potential support for cultural activity and further contribute to a vibrant cultural scene. This can best be achieved when a community has a network of strong arts advocates, especially outside the formal cultural sector. We also found that a high incidence of artists in one place is another strong indicator of that location's cultural vitality and provides one measure or indicator of the level of support available for important aspects of artistic endeavor.

Embracing ACIP's Concept of Cultural Vitality Has a Variety of Implications

Our definition of cultural vitality has implications for people both inside and outside the cultural field. On one hand, this definition can be threatening to historically privileged and subsidized forms of cultural participation because it expands the range of stakeholders in the arts (broadly defined) to include people who

are not arts "experts" or professionals. On the other hand, it is attractive to many precisely because it is inclusive and potentially engages a more diverse and powerful set of stakeholders in making sure a community has what it needs to be culturally vital. For example, it enables urban designers and planners to give more consideration to ensuring that communities have community/cultural centers, including facilities for the practice of art, that make possible a wide range of arts engagement. It encourages expansion of the cultural district concept to include more opportunities for amateur as well as professional arts engagement. It compels policymakers, funders, and administrators to think more critically about to what aspect of a community's cultural vitality they are contributing. And it enables community members to learn more about the range of cultural activity in their communities and where arts-related investments might best be made.

The Community Indicator Field Has Made Progress in Widening Its Treatment of Arts and Culture Measurement and Prospects for Continuing This Look Good

The past decade has seen a surge of efforts, in a wide range of institutional settings (e.g., independent nonprofits, universities, and governmental agencies), both here and abroad, to track a comprehensive set of indicators in cities and communities. This surge in indicator initiatives and related efforts to improve and expand the issues they report on provide a window of opportunity for the further integration of arts and culture into indicator systems. In the United States, however, still relatively few of these efforts include arts and culture as a separable component, and those that do often continue to use the traditional focus on the number of conventional cultural venues where people can attend arts events, audience attendance, and organizational budget information. However, there are more examples of the integration of arts and culture into indicator systems than was the case ten years ago and there are some strong examples of efforts that do take a broader approach in their definition and also rely on less traditional data sources to characterize the arts and culture in their communities. We highlight these efforts in this report.

The international picture is more encouraging than that of the United States in that arts and culture are typically included as a specific component of many indicator systems. Still, for the most part, the definitions used are typically no less conventional than those used in the United States. However, here too, we see evidence of more inclusive definitions and attempts to identify arts and culture data that correspond with broader concepts than was the case years ago.

In addition to our review of indicator initiatives, we also reviewed three types of initiatives that resemble indicator system development in important ways: city rankings, arts sector reports, and creative economy reports. Of these, we found most evidence of inclusiveness and alignment with aspects of our ACIP approach in creative economy reports. The good news is that interest in the notion of a creative economy is on the rise—growing at national, state, and regional and local levels.

A Schema for Sorting Data for Indicators of Cultural Vitality by Usability

A major contribution of ACIP's recent work is a data reconnaissance effort that goes outside the traditional arts/culture box (extending the usual nonprofit lens to include commercial and informal sectors) in searching for measures of cultural vitality. This effort has involved intensive investigation of national data sources (covering public, commercial, and nonprofit sectors and including parks, education, and library data) as well as more locally generated data (state, regional, county, city, community). Another significant advance has been to categorize, in terms of usability for arts and culture indicator development, the wide array of actual and potential data sources we have identified. Our schema specifies four "tiers":

- **Tier one** refers to quantitative data that is publicly available, free or of minimal cost, collected at least annually, able to be disaggregated geographically to the Metropolitan Statistical Area (MSA) level or smaller, and nationally comparable. Examples include data from U.S. Census Bureau's County Business Patterns, the National Center for Charitable Statistics, and the Bureau of Labor Statistics.

- **Tier two** data are also quantitative, publicly available, free or virtually free, annually recurrent, and able to be disaggregated to at least the MSA level. However, they are not nationally comparable. Examples include administrative data about parades and festivals collected by police and other city departments, selected annual household surveys, and funding data collected in some places by the local arts agency or a foundation.

- **Tier three** data are also quantitative but come from sources that are either restricted to a single point in time or sporadic (i.e., not necessarily regular or covering the same material on each repetition).

- **Tier four** data refer to qualitative or pre-quantitative documentation of phenomena of interest—often from anthropological and ethnographic studies of arts and culture in communities.

Data sources in tiers one and two are suitable for immediate indicator development because they provide quantitative data that are recurrent and, therefore, able to assess trends over time. The advantage of tier one over tier two data is that tier one data are nationally comparable, allowing comparison across communities. The advantage of tier two over tier one is that it typically provides more detailed data and often information about smaller geographies. Data in tiers three and four are not suitable for immediate construction of indicator measures, but are nonetheless important. Tier three can provide examples of and inform how relevant information might be collected or estimated recurrently (and thus be suitable for indicator development). Tier four can provide instructive contextual information that helps to fill out often essential aspects of a community's cultural vitality picture with strongly suggestive evidence of more nuanced aspects of cultural vitality or facets of cultural vitality that do not lend themselves easily to quantification. It can also help guide the design of quantitative data collection.

Recommended Tier One Measures and Illustrative Rankings of Cities

In chapter 5, we present our priorities for the kinds of phenomena we think should be tracked as dimensions of cultural vitality. With this in mind, we also recommend several nationally comparable measures we have constructed from tier one data to provide indications about some of the priorities we have identified. The measures we have already developed—and our development work is ongoing—expand the range of nationally comparable cultural vitality measures far beyond anything we have seen elsewhere. We use the measures in chapter 7 to provide illustrative rankings of U.S. cities (Metropolitan Statistical Areas). They provide evidence that the relative standing of a city's cultural vitality can change substantially depending on which element of cultural vitality is being compared. This evidence, in turn, argues strongly for including a wide range of measures in any assessment, whether to monitor trends over time in a single community or to make comparisons for a single point in time across different communities.

A Few Cities Have Begun to Use Tier One and Tier Two Measures as well as Information from Tiers Three and Four to Describe Their Communities

Among ACIP's collaborators, there are good examples of the use of ACIP's recommended nationally comparable tier one indicator measures, more locally generated tier two measures and, in some cases, information from tiers three and four to characterize arts and culture in their communities. These are evident in ACIP collaborators' products, which include

- Seattle, Washington—*Communities Count: Health Indicators Project*
- Philadelphia, Pennsylvania—*Metropolitan Philadelphia Indicators Project*
- Boston, Massachusetts—*The Boston Indicators Project*

Concluding Comments

This monograph represents significant strides in the development of sustainable indicators of cultural vitality, inclusively defined. Our definition of cultural vitality calls for a much more complex concept of arts and cultural assets in communities and the resources required to bring these to fruition, sustain, or expand them. Our nationally comparable measures and, by extension, our MSA rankings based on the cultural vitality concept are the first of their kind in the United States. They demonstrate beyond doubt that better and more consistently collected data on a wide range of aspects of cultural vitality can substantially change our view about the relative cultural vitality of a community—what it has to offer and what it may lack.

Although barriers to fully capturing cultural vitality in communities still exist to a degree, there is great room for optimism. The surge of interest in creativity signaled by the increasing uses of concepts such as "creative economy," "creative class" and "cool cities" represents a window of opportunity for ACIP's indicator approach. Facilitating access to cultural vitality data, and to measures such as those ACIP is developing, will make it easier for cultural vitality to be integrated into policy discussion and decisionmaking on a broader scale.

Preface

The Rockefeller Foundation is proud to support the Urban Institute's efforts to understand the role of cultural creativity in America's community development and quality of life.

The Institute's Arts and Culture Indicators Project (ACIP), with its pioneering research, has deepened our understanding of the impact of arts and culture on community revitalization. ACIP's previous work has directed our attention away from formal organizations and toward a broad definition of culture that includes traditional cultural practices, individual artists, and other forms of informal creative expression, all operating within the larger community ecology.

Knowledge about the role of informal cultural practices within communities has also been advanced by recent research from such leading organizations as the University of Pennsylvania's Social Impact of the Arts Project, Chicago's Field Museum Center for Cultural Understanding and Change, and Cultural Initiatives Silicon Valley. Taken together, this body of work has deepened our understanding of the role culture can play in building vibrant urban communities.

ACIP's new work, presented in this monograph, brings necessary quantification to the arts and culture arena. *Cultural Vitality in Communities: Interpretation and Indicators* provides planning and economic development professionals, as well as leaders in the fields of arts and culture, with a set of nationally available resources and a toolkit for their interpretation, enabling policymakers to systematically monitor and assess the capacity-building role of culture at the local level.

We at the Foundation hope these new tools will be widely useful for practitioners and policymakers as they consider what arts and culture—broadly conceived—can and do contribute to the vitality of the communities that are this nation's lifeblood.

Joan Shigekawa
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Chapter 1 : Introduction
Cultural Vitality Defined

"Creative economy," "creative class," "creative cities," "cool cities"—all these terms are increasingly heard when urban planners, community development practitioners, private developers, and even some policymakers and politicians discuss catalysts and engines for the revival of urban neighborhoods and cities.[1] Progress has also been made over the past decade in broadening the boundaries of what is considered relevant within the realm of arts and culture, and in the development of and access to data relevant for their measurement. All this helps create a window of opportunity for further advances in integrating arts and culture into the concepts of quality of life, good communities and great cities to which this monograph contributes.

Our new work continues to support and encourage the inclusion of arts and culture indicators in quality of life measurement systems and in efforts to explain community dynamics and conditions. In this monograph we now have specific and concrete recommendations to offer those developing such indicators including (a) a schema for making sense of the various types of data that help portray arts and culture in communities, (b) priorities for measurement, and (c) new nationally comparable measures or indicators that help assess important aspects of a community's cultural offerings. Using these new measures, we also present rankings of metropolitan statistical areas in the United States, illustrating how the robustness of cultural offerings and activity can vary from place to place depending on the measures used. The overarching concept guiding our development of specific measures is our definition of cultural vitality.

ACIP's definition of cultural vitality is as follows:[2]

Cultural vitality is the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities.

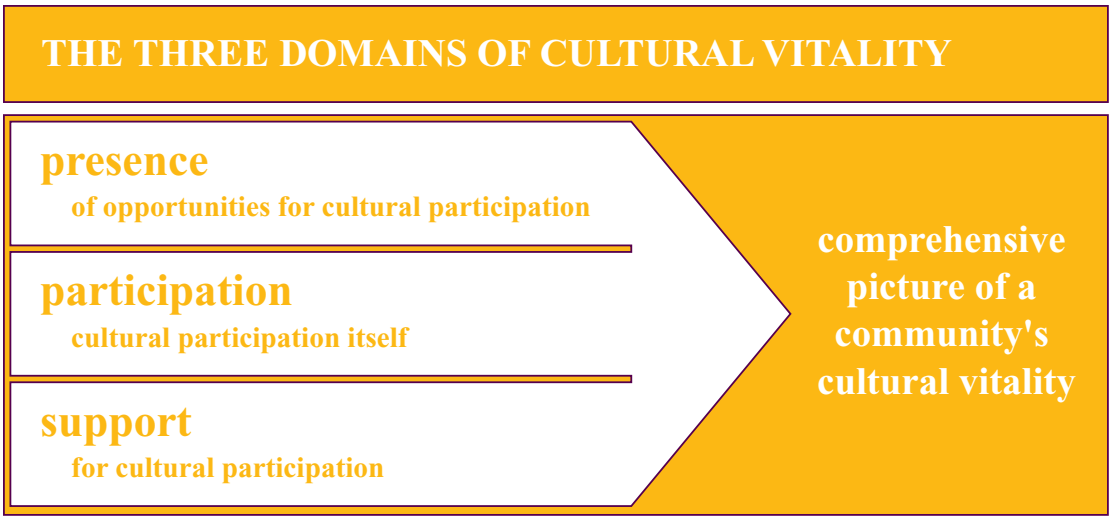
We developed this definition on the basis of extensive field research conducted in earlier phases of ACIP involving interviews, focus group discussions, and participant observation in communities in eight U.S. cities and one rural area[3] as well as research conducted over the past few years through other projects in which ACIP staff has played key roles. These include studies of support for artists, arts and cultural activity in immigrant communities, partnerships among arts organizations and other entities, and the development of arts-focused spaces.[4]

Our definition of cultural vitality is deliberately inclusive and has been well received as a useful and logical repositioning of perspective on arts and culture by urban planners as well as practitioners and researchers in arts-related fields.[5] It captures the range of cultural activity that our research has shown people in communities around the country registered as significant and points to the characteristics of place that make robust cultural participation possible. The definition includes conventional interpretations of arts and culture ("high arts" and audience participation), but only as part of a larger picture of active arts practice and in a wider range of artistic genres that reflect the values and preferences of the population groups that make up communities. For example, through our lens of cultural vitality, the ballet, opera, park-based drumming circles, quilting bees, amateur bands and musicians, poetry slams, and the making of street murals are all part of the arts and culture picture. Further, the definition includes as a form of cultural participation activity that serves to validate (apply value to) arts practice in all its forms through public and other debate and discussion. In a nutshell, the ACIP definition of cultural vitality recognizes a much larger body of arts and cultural participation as relevant to communities than has been customary. It recognizes arts and cultural participation as valuable on its own terms and also integral to everyday life, community dynamics, and community conditions. It recognizes that arts and culture are also resources that come out of communities rather than merely resources that are "brought to"

The ACIP definition of cultural vitality recognizes that arts and culture are also resources that come out of communities rather than merely resources that are "brought to" communities from the outside.

communities from the outside. Arts and cultural activity is no longer thought of as only for special occasions.

In bringing to life our cultural vitality concept, we turned to the three dimensions of ACIP's measurement framework that are appropriate for indicator measurement and key to tracking important aspects of cultural vitality: presence of opportunities for cultural participation, cultural participation itself, and support for arts and cultural activities.



Key aspects of our expanded understanding of these three dimensions are discussed in this section. Opportunities and challenges for measurement are discussed later in this monograph.

A mix of nonprofit, commercial, public, and informal venues and opportunities for cultural engagement is essential to create the continuum of participation that enables robust arts practice and consumption, both amateur and professional.

Presence of Opportunities for Cultural Participation

Our research finds that a mix of nonprofit, commercial, public, and informal venues and opportunities for cultural engagement is essential to create the continuum of participation that enables robust arts practice and consumption, both amateur and professional.[6] And we know that these sectors are interrelated, although understanding the specific ways in which they function together warrants more attention and documentation. We have learned that in addition to conventional cultural venues such as museums, theaters, and concert halls and permanent facilities such as libraries, community centers, and parks where arts and culture happen often on a sustained basis, such temporary venues and events as festivals, parades, arts markets, and even farmers' markets (especially for craft artists) are important aspects of a community's cultural landscape, particularly when these events are recurrent. Our more recent research also

confirms our earlier findings that churches and ethnic-specific associations and organizations (e.g., Orthodox Greek churches in Chicago), and sometimes even business establishments, such as restaurants and bars that cater to particular ethnic groups, play important roles in both sustaining and advancing ethnic-specific artistic practices.[7]

Our research points to the necessity of paying attention to the many different kinds of organizations that exist and the specific roles they play in fostering different aspects of cultural vitality in communities—nonprofit, public, and commercial; those with large, mid-sized,[8] and small budgets; those that are concerned primarily with the presentation of professional artwork; those that are artist-focused and critical to professional artists' careers; those that seek to preserve tangible and intangible history and culture; those that seek to enable the invention of new forms of artistic and creative expression; and those that seek to advance and validate both amateur and professional arts practice.

In our field research in communities around the country, we found that organizations that are key catalysts for both amateur and professional arts practice and collaborate with a range of arts and non-arts organizations as part of their programming are especially important for a community's cultural vitality as we define it. We found that such organizations usually have been in operation for more than 10 years and typically have involvement in the development of community-based or community-oriented cultural events, such as recurrent festivals. They also have relationships with local artists as well as with some of the larger arts venues primarily concerned with the presentation of professional artwork. Additionally, these organizations tend to have standing relationships with local parks, schools, churches, social organizations, and local businesses in their communities.[9] To call special attention to these types of organizations, we term them "pillar organizations" because they are a mainstay for the diverse cultural participation and network of community stakeholders inherent in our concept of cultural vitality. Notable examples of arts organizations that play this role include the ASHE Cultural Arts Center in New Orleans;[10] Los Centzonles Mexican Arts Center in San Jose, California;[11] Intermedia Arts in Minneapolis[12] and Old Town School of Folk Music in Chicago.[13] For some communities, organizations such as community development corporations and social service or youth development agencies that incorporate arts and culture in their work, but are not primarily arts organizations perform the functions of cultural "pillar organizations." The Pan Valley Institute in Fresno, California, which supports the arts-related (and other) activities of unincorporated cultural groups and also facilitates cultural exchange among

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different immigrant and ethnic populations in the Central Valley of California is such an example.[14]

Our research also indicates that formal and informal cultural districts—including retail opportunities for arts consumption and places where professional artists and others gather to make their work—are important dimensions of cities or communities that help stimulate a creative buzz and promote various forms of cultural engagement. We also learned that the Internet can be a significant portal to cultural venues and can facilitate certain kinds of cultural engagement, such as experiencing web-based artwork, discussing artwork and the creative process, and participating in some web-based art-making efforts such as story collages. So, in addition to providing information about physical places to go to make or experience arts and culture, the Internet can provide virtual venues for these experiences.

Lastly, our research points to the significance of the design of public and other spaces where arts and cultural activity can and do take place. Certainly, the design of a space or building that takes into consideration a range of possible cultural uses will involve attention to public access, pedestrian traffic, performance area, lighting, acoustics, inclusion of permanent as well as temporary areas that accommodate a variety of displays, and opportunities for active as well as audience participation in creative activities.

What all of this suggests is that key evidence—quantitative or qualitative—that people should be looking for to assess the presence of opportunities for arts and cultural activity should include the following:

- Establishments or venues in the nonprofit, commercial, and public sectors where a wide range of cultural participation occurs—active and passive, amateur and professional, formal and informal—and the composition and mix of these venues by type of establishment and sector
- Explicitly arts-related organizations (e.g., museums, performing arts centers, artists' studios); their composition by budget size; how they function within the cultural sector; and, if possible, which ones are "pillar" organizations that facilitate amateur and professional practice and have links to other entities within and outside the cultural sector
- Short-term and episodic cultural venues and events such as festivals, parades, or arts and craft markets
- Parks and libraries offering or hosting cultural programs

- Churches offering or hosting cultural programs
- Ethnic associations or ethnic-specific business establishments offering or hosting cultural programs
- Public spaces especially suitable for cultural activity
- Formal and informal cultural districts, and neighborhoods where artists congregate
- Web-based opportunities for cultural engagement specific to the place in question

Participation in Arts and Cultural Activity

It is still too often assumed, both inside and outside the professional cultural sector, that cultural participation means viewing or purchasing professional arts. Our research on cultural participation makes it clear that this is far too narrow a scope and that the focus on professional product excludes important segments of arts and cultural participation that have alternative esthetic/quality standards and modes of production to those established within the formal professional arts sector.[15] People participate in arts and cultural activity in many different ways and at different skill levels—as practitioners (making and doing work), teachers, students, critics, supporters, and consumers. People also engage individually and collectively, sporadically and on a regular basis.

It is still too often assumed, both inside and outside the professional cultural sector, that cultural participation means viewing or purchasing professional arts.

We have made substantial progress in delineating various forms of participation and in developing nomenclature necessary to document and assess some of the reasons for which people value different kinds of participation. For example, our research and the research of others affirms that arts education (kindergarten through high school) and after-school arts programs are an important form of participation that leads to future cultural and other types of civic engagement.[16] We also found that participation in arts instruction—formal and informal, at arts schools, community colleges, community centers, and through some arts organizations for all ages—are forms of cultural participation engagement that people registered as particularly valuable because of the intrinsic value of the activity and also because of the skills acquired in learning a craft (e.g., problem solving skills, leadership skills, etc.) as well as the social networks created through this type of participation. Further, in the context of understanding arts and cultural participation as a catalyst for or example of social capital, opportunities for collective art making and the collective experience of arts has emerged as very significant. Finally, we have learned that validation and critical discussion of a range of artistic and cultural practices via media including print, electronic, and web-based (all of which help connect amateur and professional artists to peer networks and expose arts to the general public)—both mainstream and

nonmainstream—are a form of cultural participation that impact subsequent participation.[17]

The types of evidence—qualitative and/or quantitative—people should look for in measuring participation include the presence and incidence of

- enrollment in art schools or university-based arts programs
- membership in professional arts associations or unions
- activity related to recreational arts practice[18] such as enrollment in arts training programs in a range of venues; participation in arts activities in places such as dance clubs and exercise studios as well as in night clubs (e.g., open mike); and membership in arts clubs or leagues
- purchase of artistic materials (to make art)
- collective art-making practice vis-à-vis participation in festivals or other cultural community events
- child involvement in arts education in K–12 and after-school arts programs
- audience participation in different kinds of venues
- public discourse about arts and cultural practices in newspapers and electronic media (television, radio, web)

Support for Arts and Cultural Activity

To get a more complete handle on support for the arts, it is important to consider resources for arts activity in the commercial sector as well as for unincorporated arts activity in addition to resources for nonprofit arts.

When considering financial support for the arts, policymakers, funders, and researchers have tended to emphasize public and philanthropic sources of support for the nonprofit arts sector.[19] While this is certainly an important aspect of support for cultural vitality that warrants attention and better data, our research suggests that to get a more complete handle on support for the arts, it is important to consider resources for arts activity in the commercial sector as well as for unincorporated arts activity in addition to resources for nonprofit arts. This includes direct and indirect support for arts vis-à-vis tax incentives, small business loans, and similar inducements for commercial sector involvement, as well as less formalized donations and investments in unincorporated activities. Attention to these aspects of cultural life is particularly important because we know that some art forms and venues are not strongly connected to the nonprofit sector for direct support at all. For example, some studies have documented a wide range of robust arts and cultural activity that is unincorporated.[20] Additionally, we know that artists also work in the commercial sector and that many popular visual arts and music festivals that foster cultural participation are commercial. Our research suggests that nonprofit, public, commercial, and unincorporated arts activity is to some degree interrelated and interdependent, and that this is yet another

consideration in determining how to more adequately track financial support of the arts.

We have learned that another important dimension of support involves public policies explicitly endorsing arts and culture as a community priority (e.g., mandated arts education in public schools, formal arts districts, inclusion of arts and culture in the general plan, etc.) as well as the continuous integration of arts and culture into other public policy priorities, such as housing, public works, education, and economic development. This integration increases the potential support for cultural activity and, by extension, makes for a robust cultural scene. It can best be achieved, however, when there are strong advocates and networks of advocates inside as well as outside the formal cultural sector. In Seattle, for example, a network of artists' advocates—both individual and institutional—has successfully garnered public and private support inside and outside the cultural sector for the development of nationally prominent artists' live/work spaces (the Tashiro Kaplan Building[21] and the Youngstown Cultural Arts Center in Seattle[22]). In addition to public/private development of artists' live/work spaces, advocates outside the cultural sector, such as Seattle Mayor Greg Nickels and City Councilperson Nick Licata, support artistic activities that are connected to initiatives of the housing, planning, and parks departments.[23] There is evidence that through some zoning and land use ordinances arts-related needs have been accommodated. Moreover, there is evidence that Seattle's city government integrates cultural activities into its own operations—displaying local artwork in city offices, and through robust arts programming in public facilities as a regular course of action.

Lastly, our research supports the widely held view that a high incidence of working artists[24] in a particular place is a strong indicator of cultural vitality and provides at least some measure of the support available for key types of artistic endeavors. Our research also suggests that a high incidence of artists in a place can affect the extent to which arts and culture are integrated into educational experiences (at least informally, if not formally), given that many artists earn most of their living as teachers in K–12 settings and often integrate their skills as artists into their teaching.[25] Our work further reveals that, for some artists, working with people who make art as amateurs is part of their own artistic practice and philosophy. This implies, of course, that artists' presence in communities can affect the incidence of amateur artistic practice, audience participation, and the consumption of arts products and by extension, other community outcomes. There is typically insufficient quantitative information about the different kinds of artists in communities to assess

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the extent to which these effects may be occurring in a given community, but qualitative data often provides some indication of these types of artists' contributions to community.[26]

The types of qualitative and quantitative evidence people should be looking for when assessing the presence of support for cultural vitality include the following:

- Public expenditures in support of arts and cultural activities in both nonprofit and commercial sectors and what they support (e.g., presenting venues, public art, artists, amateur practice, cultural districts)
- Philanthropic expenditures in support of arts and culture and what they support.
- Indirect support of arts—from sources not primarily concerned with the arts, such as education, parks and recreation, and economic development agencies
- Volunteering and personal support of arts and cultural activity
- Strong advocates and networks of advocates for arts and culture within the cultural sector (e.g., presence of a strong, vocal, and persuasive arts council or activist artists)
- Strong advocates and networks of advocates for arts and culture outside the cultural sector (e.g., in education, economic development)
- Explicit public policies about arts and culture
- Integration of arts and culture into other policy areas (e.g., quality of life measurement systems or the general plan for the community or city)
- Working artists

Implications of Embracing the Concept of Cultural Vitality

Accepting and applying the concept of cultural vitality has many implications for people both inside and outside the professional cultural field. On the one hand, it can be threatening to some people. It puts some historically privileged and subsidized forms of arts and cultural participation in the same realm as other forms that have not enjoyed the same stature in the formal arts world. On a related note, it expands the range of stakeholders in arts and culture to include people who are not necessarily arts "experts" or acknowledged arts professionals.

On the other hand, the concept of cultural vitality as we define it is attractive to many people because it is inclusive and makes possible the engagement of a wider set of stakeholders with potentially more power, who are concerned with making sure that a place has what it needs to be culturally vital. For example, in

designing communities or neighborhoods, urban designers and urban planners subscribing to the cultural vitality concept can give more consideration to ensuring that neighborhoods have community centers or cultural centers that make possible a wide range of engagement—including not only audience participation but also facilities for people to make or practice their craft of choice. Similarly, the idea of a cultural district can change, from an area that provides opportunities for the consumption of artistic products to one that also offers more opportunities for amateur and professional engagement in the creative process. More generally, the cultural vitality concept can compel policymakers, arts funders, and arts administrators to think more critically about to what aspect of a city's or community's cultural vitality they are contributing. This is because the concept suggests an ecology of a wide variety of arts-related entities (some explicitly arts-related and some not)—large, midsize, small, nonprofit, public, commercial, and informal—as necessary for cultural vitality. These players will have to ask themselves: What kinds of arts-related entities require further development or support in the communities in question for true cultural vitality to flourish? Organizations that make possible both professional and amateur art making? Small presenting institutions? Large presenting organizations? Artist-focused organizations? Entities making affordable spaces for artists possible? Community centers or ethnic associations or businesses promoting artistic practice? The public school system? Churches? Commercial entities, such as bookstores, cafes, art supply stores, music shops, and night clubs, which can be key to cultural participation widely defined?

Cultural vitality as we define it is attractive to many people because it is inclusive and makes possible the engagement of a wider set of stakeholders, who are concerned with making sure that a place has what it needs to be culturally vital.

As people outside the arts sector learn more about what kinds of cultural assets are already in place, what is lacking, and how arts and cultural activity intersects with and affects community dynamics and conditions, they will gain a greater stake in contributing to decisions about what kinds of arts-related investments their community could or should make.

Finally, acceptance and application of the cultural vitality concept potentially makes available a new range of resources for the arts—from the education field (e.g., for additional arts instruction) to community development (e.g., for arts districts and artist live/work spaces) and other fields as well. Moreover, the concept opens the door to the cultivation of new publics for arts and culture and lessens its political vulnerability as a policy area for investment alongside other issues such as education, economic development, and community development.

The concept opens the door to the cultivation of new publics for arts and culture and lessens its political vulnerability as a policy area for investment

Notes:

[1] The "creative economy" emphasizes an economy based on creativity and ideas as commodities. Within this economy, the "creative class," including knowledge workers and artists, is a particularly coveted and, often, financially strong population. See Florida (2002).

The term "cool cities" is associated with programs such as " Michigan's Cool Cities" initiative, which seeks to attract and retain the "creative class" in Michigan communities. See Cool Cities at http://www.coolcities.com.

The "creative city" concept is concerned with drawing on the creativity of residents to address urban problems and prospects. See Landry (2000).

[2] While the term "cultural vitality" is sometimes used within the cultural planning and cultural studies fields in the U.S., specific definitions are rarely articulated.

[3] ACIP field research has included more than 300 in-person interviews with community leaders, community development practitioners, artists, arts administrators, and some funders and policymakers. The study has conducted more than 35 focus group discussions in mostly moderate- and low-income communities around the United States. Participant observation of arts and culture in communities has included attendance at local festivals, school-based arts events, ongoing workshops at cultural centers, ethnic organizations, and community centers; park-based programming; and participation in community cultural events sponsored by a range of arts organizations ranging from "major" institutions and smaller organizations concerned primarily with the presentation of professional artwork to those sponsored by midsize and small organizations concerned primarily with arts practice and instruction. Research was conducted in Boston, Mass.; Providence, R.I.; Cleveland, Ohio; Chicago, Ill.; Washington, D.C.; Denver, Colo.; and Los Angeles, Oakland, and Central Valley, Calif.

[4] Projects include:

Investing in Creativity: A Study of the Support Structure for U.S. Artists. Washington, DC: The Urban Institute. (http://www.urban.org/publications/411311.html). This publication is available on-line as well as in print format. Also see Jackson et al. (2003

The Participation Project: Artists, Communities and Cultural Citizenship, a study of art-making in communities and the role that professional and amateur artists play in community arts and cultural practices conducted by the Getty Research Institute in collaboration with the Urban Institute (See Participation Project: http://www.getty.edu/research/scholarly_activities/events/participation/partproj.html.)

An Evaluation of the Community Partnerships for Cultural Participation Project, which sought to broaden, deepen, and diversify cultural participation through partnerships among arts organizations and other entities; See Walker and Scott-Melnyk (2002) and Walker et al. (1999).

Cultural Dimensions of Transnational Communities, a study of cultural participation among populations with interests and presence in the United States and other countries, conducted in collaboration with the Center for the Study of Urban Poverty at the University of California, Los Angeles.

A study of the development of various types of artists' spaces, including live-work, studio, and formal and informal cultural districts, conducted by the Urban Institute and sponsored by Leveraging Investments in Creativity (LINC).

[5] ACIP's concept of cultural vitality has been vetted in more than 20 professional

meetings involving urban planners and community development practitioners (e.g., Urban Affairs Association, Associated Collegiate Schools of Planning conferences) as well as practitioners, researchers, and policymakers in the arts and related fields (e.g., Grantmakers in the Arts, National Assembly of State Arts Agencies).

[6] For further discussion and examples, see Jackson and Herranz (2002, 27–31); Wali, Severson, and Longoni (2002); and Walker and Sherwood (2003).

[7] Documentation of such activity in business establishments can be difficult to track, however, particularly in a comparable way over time, because many play these roles only on a sporadic basis.

[8] State arts agencies and funding organizations commonly classify arts organizations by budget size. However, there is no set standard for such classifications, and classifications vary based on the reporting entity and the location. For example, The Ohio Arts Council classifies small arts organizations as organizations with budgets of less than $25,000 (http://www.ohiosoar.org/PDF/smallartsmethodology.pdf). The Los Angeles County Arts Commission classifies large organizations as organizations with budgets of more than $800,000; midsize organizations as those with budgets between $100,000 and $800,000, and small organizations as those with budgets of less than $100,000 (http://www.lacountyarts.org/about_grantsimpact0304.pdf).

[9] In recent years, the Music Center in Los Angeles has begun to embrace the mission of fostering both passive and active participation at professional and amateur levels, as evidenced by the Active Arts at the Music Center program. Such programs are still exceptions among large presenting institutions in the cultural field. See http://www.musiccenter.com/.

[10] See http://www.ashecac.org/.

[11] See http://www.loscenzontles.com/.

[12] See http://www.intermediaarts.org

[13] See http://www.oldtownschool.org/

[14] See http://www.afsc.org/pacificmtn/fresno.htm.

[15] A broader continuum of arts participation is discussed extensively in ACIP's first monograph, *Culture Counts in Communities* (Jackson and Herranz 2002, 31–37). Also see Jackson, Herranz and Kabwasa-Green (2003).

For other research related to the continuum of arts participation, see Walker and Scott-Melnyk (2002); Wali, Severson, and Longoni (2002); and National Endowment for the Arts (2004).

[16] This conclusion was evident in our fieldwork on supports for artists, including more than 400 interviews with artists, arts administrators, funders, and others involved with the arts in and out of the cultural sector (Jackson et al. 2003). For a compilation and review of the latest research and evidence on arts education impacts, see *Critical Evidence: How the Arts Benefit Student Achievement*, http://www.nasaa-arts.org/publications/critical-evidence.shtml.

[17] *Validation: the ascription of value to what artists do* emerged as an important element of the support system of individual artists in a national study of support systems for individual artists conducted in 2003. For further discussion and examples of validation mechanisms (including peer recognition; audience recognition; arts criticism; coverage in print, electronic, and web media; affiliations; and research), see Jackson et al. (2003, 9–21)

[18] The term *recreational practice* is intended to capture the range of individuals (some serious, some not) who engage in arts and cultural activity for personal and/or family enjoyment.

[19] Recent studies of nonprofit arts organizations' funding patterns reveal that these organizations rely on a combination of philanthropic resources, earned income as well as public funding. For a 15-year summary of trends in federal, state, and local appropriations to the arts, see Renz, Lawrence, and Barsdate (2006).

For additional details on state funding for the arts, see http://www.nasaa-arts.org/publications/legapp.shtml and "Investing in Culture: Innovations in State Policy", Report of the National Conference of State Legislatures Cultural Policy Working Group. February 2003. http://www.culturalpolicy.org/pdf/investinginculture.pdf. Also see http://www.culturalpolicy.org/pdf/investment.pdf.

[20] See Wali, Severson, and Longoni (2002).

[21] See http://www.tklofts.com/.

[22] See http://www.youngstownarts.org/.

[23] See Jackson and Kabwasa-Green (forthcoming).

[24] Here, the term *working artists* refers to individuals who receive remuneration for their craft. While this term does not preclude counting a range of artists (for example, professional and amateur artists working within the nonprofit and for-profit markets as well as tradition or cultural bearers who may work within informal markets), for the most part, current national data sets include only those artists who self-select as such or report their earnings to the IRS. To obtain a more comprehensive and consistent documentation of artist population, national data must be supplemented with more nuanced local data that can better capture more elusive artist populations.

For further research on artist populations, see Markusen, Shrock, and Cameron (2005). Also see Jackson et al. (2003).

[25] For further examples and discussion of artist employment patterns, see Jackson et al. (2003).

[26] Research affirms our classification of artists' counts as an indicator of support (Markusen, Shrock, and Cameron 2005). Also see Jackson et al. (2003).

Chapter 2 : Assessing the State of the Community Indicator Field with the Cultural Vitality Concept

Our concept of cultural vitality has enabled us to refine our assessment of how arts and culture are currently treated in community indicator systems that track quality of life with recurrently collected data. To conduct our assessment, we made a reconnaissance of indicator initiatives affiliated with several prominent United States-based and international indicator networks. Our purpose was to identify any advances relevant to our work on how current indicator systems define arts and culture and measure various aspects of cultural vitality.

The Current Status of the Indicator Field Here and Abroad

The past decade has seen a surge of initiatives that seek to track a comprehensive set of indicators in cities and communities, in both the United States and abroad, according to our research. These initiatives are based in a range of institutional settings, including independent nonprofit organizations, community foundations, universities, research centers, and some types of government (usually municipal or regional) agencies.[1],[2] This surge is evident in the growth and maturation of networks such as the National Neighborhood Indicators Partnership at the Urban Institute, the Community Indicators Consortium, and the International Society for Quality of Life Studies.[3] In some cases these networks identify indicator priorities via community participation in town hall meetings and through surveys of residents to register their interests. In other cases, identification of priority issues is not a public process.

Some of these indicator initiatives act as data warehouses and seek to assemble, centralize, and make available as much data about a community as is possible. Others assemble their collections of data based primarily on client needs—as a result of someone coming to the initiative for assistance with work on a particular community-related issue.

On the timing of reports, some initiatives report regularly (e.g., annually or biannually) on a set list of issues or community conditions. Others select different topics in different years and report on these. In one year's report, for example, the emphasis may be housing or employment, and in another year's, health and the environment.

The perspective taken also differs. Some reports are constructed as value statements on whether something is improving or

worsening, sometimes in the form of a scorecard. But others report the data with minimal normative interpretation.

The growing number of examples of arts and culture being included in indicators alongside other issues is encouraging. However, in the United States, the definitions of arts and culture in use are, for the most part, still narrower than those ACIP embraces. The typical emphasis remains the traditional one, focused on tracking data about formal arts-presenting venues (e.g., museums, concert halls, theaters), facilities designated as historic preservation sites, libraries, and, when available, audience counts (via attendance or ticket sales) and fiscal status. Some of these indicator efforts also include tourism data (e.g., number of hotel beds) as part of their cultural reporting. But even these data are collected only to assess attendance/visitor information.

Scattered exceptions in the United States demonstrate movement toward the cultural vitality concept. These are encouraging and deserve highlighting here. Examples include National Neighborhood Indicators Partnership affiliates in Seattle,[4] Philadelphia,[5] and Boston,[6] which have worked with ACIP to develop and integrate arts and culture measures into their respective indicator reports. More recently, indicator efforts in Chicago; Washington, D.C.; and Central Valley, California have done works to integrate more robust measures of cultural vitality into their measurement systems. Brief descriptions of current ACIP collaborators in these sites appear in appendix "A."

The international picture of the inclusion of community arts and culture as a specific component of quality of life indicators contrasts sharply with what we found in the United States in some ways. Our review of indicator systems in other countries revealed that the majority do include an explicit arts and culture focus. Two prominent examples help make the point. The European Commission's Urban Audit involves 258 cities within the European Union and tracks indicators in nine domains, one of which is a specific culture and recreation domain.[7] The Canadian Small Cities[8] initiative has a strategic cluster researching quality of life reporting systems and cultural indicators for smaller Canadian communities. The typical definitions in the indicator systems of other countries, however, are similar to those we found for the United States—considerably narrower than ACIP's conception of a continuum of arts and cultural activities.[9] There is some evidence of initiatives with more inclusive approaches such as those of UNESCO.

Progress and Challenges: An Overview

Although we are making substantial progress in integrating and sustaining arts and culture indicators into quality of life measurement systems, several barriers, though lower than before, remain. These barriers also surface later in the report but are worth noting briefly here.

First, as discussed earlier, some indicator initiatives operate in a fashion that responds to clients—people who seek an indicator initiative's assistance for a particular purpose (e.g., to support a social change agenda or community planning process)—rather than setting their own development plan. Though an important and valuable service in its own right, this client focus can be a barrier to database development because relatively few clients request arts and culture–related data from indicator efforts. The biggest demand for arts and culture data comes from the professional arts community, which typically has limited contact with people involved in general indicators initiatives.

Second, many indicator efforts lack the resources to launch new long-term primary data collection efforts. They tend to rely, instead, on established data sources that are free or at least inexpensive, which, for arts and culture, have been limited. Lastly, arts and culture inevitably compete with other areas, such as housing, employment, education, and safety, for resources required to sustain their presence in indicator systems. The case for why arts and culture matter and are interconnected with the other quality of life areas needs to be continually made and strengthened to facilitate progress in the never-ending competition for scarce resources.

The good news is that these barriers to the integration of arts and culture into indicator systems are shrinking. For example, some arts administrators—especially those in municipal, county, and state arts agencies—are proactively seeking to interact with public officials and administrators in other community-relevant indicator areas. There is also evidence that, through ACIP and other efforts, more robust data about various aspects of cultural vitality are being developed and becoming available. Further, interest in creativity is mounting, and the ability to test the relevance of various aspects of arts and culture in community contexts through impact studies is growing. These forward steps, which are encouraging, need to be strongly publicized, followed up, and replicated widely.

Barriers to the integration of arts and culture into indicator systems are shrinking. Interest in creativity is mounting.

Notes:

[1] For further detail on local, community, and quality of life indicator initiatives, see Swain (2002), Wiener and Hunger (2001), and Legowski (2000).

[2] Although our primary focus has been on local—regional, city, and community—indicators, we also reviewed indicator efforts operating at the national scale, domestically and internationally. In the United States we are aware of the Key National Indicators Initiative, which is developing a comprehensive set of indicators about environmental, economic, and social conditions in the United States (http://www.keyindicators.org/) and the Social Indicators Initiative, both of which seek to include arts and culture as a priority area but have yet to integrate solid measures. In the international realm, we reviewed the indicator initiatives such as those of UNESCO and Euro Stat, both of which include arts and culture.

[3] The National Neighborhood Indicators Partnership is a collaborative effort involving the Urban Institute and several community indicator initiatives across the country to develop and use neighborhood-level information systems (http://www2.urban.org/nnip/).The Community Indicators Consortium is a "learning network" for the development and use of community-level indicators (http://www.communityindicators.net/). The International Society for Quality of Life Studies is an international networking entity for people involved in quality of life studies http://www.isqols.org/).

[4] In 2005, arts and cultural indicators were integrated into the Seattle, King County's Community Counts: Social and Health Indicators Reports. This is an annual report produced by King County of Seattle (http://www.communitiescount.org/).

[5] In 2005, the Metropolitan Philadelphia Indicators Project integrated arts and cultural indicators into their periodic indicator report, which measures quality of life across the greater Philadelphia region. The arts and cultural indicators included in the report represent 1 of 14 indicator categories (http://www.tempe.edu/mpip/).

[6] The Boston Indicators Project (a civic initiative coordinated by the Boston Foundation in partnership with the City of Boston/Boston Redevelopment Authority and the Metropolitan Area Planning Council) has produced a series of community indicator reports, including a *Cultural Life of the Arts* section as one of ten areas of focus (http://www.bostonfoundation.org/indicators2004/culturallife/grid.asp).

[7] See Urban Audit at http://www.urbanaudit.org/.

[8] Canadian Small Cities brings together the three Community-University Research Alliances—centered in Kamloops, British Columbia; Saint John, New Brunswick; and Waterloo, Ontario—currently studying the cultural and social aspects of those small and midsize cities making the transition from a reliance on industry and resource extraction to a reliance on cultural, environmental, and historical resources http://www.cariboo.bc.ca/clusters/).

[9] For further references regarding indicator efforts (mostly national scale) in other countries, see "Statistical Indicators for Arts Policy: Discussion Paper", July 2004, International Federation of Arts Councils and Cultural Agencies, Sydney, Australia. http://www.ifacca.org .

Chapter 3 : Signs of Progress in Indicator-like Initiatives: City Rankings and Arts Sector and Creative Economy Reports

We will briefly discuss three types of initiatives that resemble indicator system development in important ways, even though they are not precisely comparable to the work ACIP is doing or the initiatives described in the previous chapter. The first consists of city rankings, which assess characteristics of place in a comparative context and increasingly include some arts and cultural measures. The second and third consist of "arts sector" reports and "creative economy" reports. Although none of these fields has the comprehensive network organizations that characterize the indicator systems area, we identified several examples in each category and assessed their characteristics. These types of reports are interesting to us because they sometimes include new data or metrics that can push our thinking about possible indicators of different aspects of cultural vitality.

City Rankings

We were able to review several prominent United States–based city ranking efforts—many sponsored by leading business magazines and independent interest groups (such as those focused on senior citizens, young professionals, and families). Some of the ranking efforts that include forms of arts and culture measurement relied on recurrent, easily measured variables, such as number of museums, to arrive at their assessments. In other cases, rankings were derived from more subjective assessments, such as whether a community was near a college or symphony.

Examples of corporate or business-oriented ranking systems with some representation of arts and culture measures include *Forbes Best Places for Business and Careers*[1] and *Money Magazine's Best Places to Live*.[2] Systems such as these typically characterize arts and culture as one among several types of leisure and recreation activity. They focus on mainstream institutions (e.g., symphony, opera, ballet) and measure participation by audience attendance or ticket sales.

More relevant for our purpose, we found several recent efforts, usually sponsored by municipalities, that specifically seek to assess a city's attractiveness to the "creative class"—urban professionals employed in creative industries (including architects, designers, doctors, lawyers, scientists, engineers, entrepreneurs, and computer programmers as well as artists), generally with high incomes and spending power. These efforts use or draw from Richard Florida's (2002) formula to assess

a city's "creative index" and likely appeal to this population. Examples include "cool cities" initiatives in Michigan,[3] the "creative character initiative" in Greensboro, North Carolina,[4] and *Fast Company's* "fast cities list," which ranks cities domestically and internationally based on the creative class formula.[5]

For the most part, however, city ranking systems use only narrow, conventional definitions of arts and cultural offerings and audience participation. Also, there is no recognition of the need for an ecological system of nonprofit, public and commercial arts-related establishments, which we think are necessary components of a culturally vital place. However, with the advent of city ranking systems catering to the "creative class," we do see growing evidence of a more expansive definition of arts and cultural amenities, recognition that a critical mass of artists and creative people are key to attracting other members of the "creative class," and some appreciation that residents actually want to engage in the creative process. Although this orientation is not the same as our cultural vitality concept, it provides a context in which the ACIP concept of cultural vitality can have some traction.

Arts Sector and Creative Economy Reports

We found several reports that collect arts and culture data as part of assessments of the overall health or vibrancy of the "arts sector" or "cultural sector," and the "creative economy." Our review found varying notions about what the "cultural sector" and the "creative economy" include, however. Some interpret the cultural sector as comprising primarily nonprofit or government- and foundation-supported arts entities. Others include commercial establishments. The degree to which the entertainment industry is involved in such reports varies widely. And these reports typically fail to account for cultural activity occurring outside the mainstream cultural sector or at the intersection of the arts and other fields (such as education, health, and environmental work), although they usually include occupations dealing with science and technology. A further limitation is that these reports rarely place arts and culture measures within the broader context of community quality of life.

Notable reports on the arts or cultural sector that represent approaches in some ways consistent with the ACIP approach to being inclusive include the Ohio Art Council's *State of the Arts Report* and the *Cultural Initiatives Silicon Valley's report on the Creative Community Index: Measuring Progress toward a Vibrant Silicon Valley*.[6] Notable reports focusing on the creative economy and similar concepts include publications related to the *Creative Economy Initiative* in New England; *Louisiana: Where Culture*

Means Business, prepared by Mount Auburn Associates;[7] the *Creative New York* report by the Center for Urban Futures in collaboration with Mount Auburn Associates,[8] and *Creative Vitality Index: A Measure of Arts-Related Economic Activity*, a report focused on Washington State and prepared by Herbert Research for the Washington State Arts Commission and the Office of Arts and Cultural Affairs in the City of Seattle.[9]

In both, arts and culture sector reports, as well as creative economy reports, several examples of metrics outside the traditionally narrow interpretations of arts/cultural activity surfaced in our review. For example, the Ohio Arts Council has measured, at the state level, minutes of arts instruction for K–12 students per week. Cultural Initiatives Silicon Valley has used a survey to measure favored arts and cultural activities among Silicon Valley residents, including both active and passive engagement as well as collective or community participation. It has also measured demand for opportunities to learn new forms of creative expression. The report on the cultural economy in Louisiana is particularly notable from our perspective for referring to amateur and informal arts practice and its connection to the broader cultural economy. The Washington State–focused report offers a robust take on participation, including both active and passive participation, with measures such as per capita bookstore sales, per capita music and photography store sales, and motion picture theater attendance. With few exceptions—such as reports on the New England Economy Initiative and the report focused on Silicon Valley—these kinds of reports, to date, are one-time publications and cannot offer any data on trends.[10] Also, the Creative Vitality Index effort in Washington State was designed as an ongoing initiative, with the current report serving as the baseline for future comparison. Reports that are one-time efforts are useful, because they often call for the creation of indicators to monitor various aspects of the sector (however defined) over time and thus help to build demand for arts and culture data in general, and arts and culture indicators in particular. In some cases, one-time reports or reports published sporadically are also useful because they can offer information that challenges or confirms interpretations of recurrent indicators.

Several examples of metrics outside the traditionally narrow interpretations of arts/cultural activity surfaced in our review.

Notes:

[1] See http://www.forbes.com/lists/2006/1/Rank_1.html.

[2] See http://money.cnn.com/best/bplive/.

[3] See http://www.coolcities.com/.

[4] See http://www.actiongreensboro.org//creativecharacter.html.

[5] See http://www.fastcompany.com/about/. For discussion of Fast Cities' methodology, see http://www.fastcompany.com/articles/2005/11/fastcities_bythenumbers.html.

[6] See Ohio Arts Council, *State of the Arts Report* at http://www.ohiosoar.org/ and *Cultural Initiatives Silicon Valley, Creative Community Index*, http://www.ci-sv.org/cna_index.shtml .

The 2005 Creative Community Index seeks to "describe the cultural landscape of Silicon Valley." The framework for measurement takes into account arts and cultural activity within formal, informal, and commercial arts sectors as well as within other sectors, particularly education and community development.

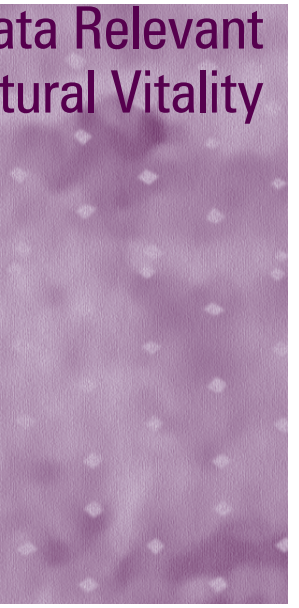
[7] See Siegel, Kane, and Becker (2005). The report presents a strategic plan for developing Louisiana's cultural economy. It provides one of the most comprehensive attempts to measure the cultural economy that we have reviewed.

[8] Center for Urban Futures and Mount Auburn Associates. 2005. *Creative New York*. New York: Center for Urban Futures. Creative New York provides an analysis of the creative economy of New York City. It examines creative businesses and workers. Data sources include U.S. Census Equal Employment Opportunity Special Tabulation of 2000 data, County Business Patterns, and Department of Commerce Non-employer statistics (http://www.nycfuture.org/images_pdfs/pdfs/CREATIVE_NEW_YORK.pdf).

[9] See *The Creative Vitality Index*, Herbert Research, Belview, Washington. October 2006. at http://www.seattle.gov/arts/news/cvi-1-2006.asp. The Creative Vitality Index provides an annual index of the creative economy sector for Washington State and 12 subareas. It uses the following measures: nonprofit arts organization income, per capita bookstore sales, per capita music store sales, per capita photography store sales, motion picture attendance, museum and art gallery sales, and employment in the creative sector. The index relies on four major data sources: Bureau of Labor Statistics, National Center for Charitable Statistics; the Unified Database of Arts Organizations, and the commercial data source Claritas. Occupational data were supplied by the Washington State Department of Employment Security's Occupational Estimates and Forecasts.

[10] See New England's Creative Economy: Employment Update, July 2004. New England Foundation For the Arts. Also see New England's Creative Economy: The Nonprofit Sector, 2002 and http://www.nefa.org/pubs/index.html#creativeeconomy.

Chapter 4 : Sorting Data Relevant for Indicators of Cultural Vitality



ACIP's initial reconnaissance focused on data primarily collected or used in the formal and conventional arts and cultural sector. Additionally, early in the project, we explored a range of ways of supplementing these data with qualitative data collected primarily through ethnographic methods—folklorists and anthropologists inventorying cultural assets in a community, for example—as well as more community-based research and documentation methods (Jackson and Herranz 2002).

We have added to this initial work by undertaking a data reconnaissance effort that requires thinking outside the traditional arts/cultural box in our search for the kinds of quantitative data that might be relevant to our wide-ranging definition of cultural vitality. This search has involved further investigating some national data sources that were already being used frequently, such as the National Center for Charitable Statistics and Bureau of Labor Statistics, as well as more obscure national sources such as Non-employer Survey data. In addition to our exploration of potential national data sources, we have begun to examine data collected at state, regional, county, city, and community levels. This continuing data reconnaissance effort has already found enough information to make a review of our findings useful.

Data reconnaissance requires thinking outside the traditional arts/ cultural box in our search for the kinds of quantitative data that might be relevant to cultural vitality.

Categorization of Relevant Data—The Tier Structure

We have identified a wide array of actual and potential arts and culture–relevant data sources, ranging from national databases that provide recurrent, reliable, comparable data for places around the country to one-time quantitative and qualitative local studies about various arts and culture phenomena. Here we present our schema for distinguishing arts and culture–related data by level of availability and other characteristics that reflect usability. Our schema, which researchers and practitioners in urban planning, community development, and the arts have vetted and proven useful, enable us to distinguish four kinds of data, which we organize by "tier."

Tier one data are arts and culture–relevant quantitative data that are publicly available, free or of minimal cost, collected at least annually, nationally comparable, and able to be disaggregated geographically to a Metropolitan Statistical Area at a minimum. Examples of tier one data sources we have worked with include the U.S. Census Bureau's County Business Patterns, the National Center for Charitable Statistics, and the Bureau of Labor Statistics, as well as information on arts grants from the National Endowment for the Arts and the nation's 56 state and jurisdictional arts agencies kept by the National Assembly

of State Arts Agencies. We are also in the process of exploring possible national data sources for grant making, parks, historic preservation, and arts and cultural participation through print and electronic media. The main advantage of tier one data is their national comparability. Their main disadvantage is that they often lack the detail and geographic specificity desired for rich interpretation of arts and culture conditions at the neighborhood level.

Tier two data are also quantitative, publicly available, free or of minimal cost, annually recurrent, and able to be disaggregated to a Metropolitan Statistical Area at a minimum. The difference from tier one data is that tier two data are not nationally comparable, although they are internally/temporally comparable and potentially comparable among selected geographies (within a state, region, county, or city). To qualify as tier two, the same data set must have been collected at least at two different time periods. Examples of tier two data include administrative data about parades and festivals, often from police departments or planning offices; selected annual household surveys, including questions about cultural participation; and funding data from the local arts agency or a foundation in some places. The main advantage of tier two data compared with tier one is that they typically provide more detailed information about a phenomenon and are more specific to a particular locality. Tier two data also provide information about smaller geographies than most data sources classified as tier one. The main disadvantage of tier two data is their lack of national comparability.

Tier three data are also quantitative but come from sources that are either for a single point in time such as a one-time survey on amateur artistic practice, or sporadic such as a study of arts funding that may happen more than once but is not regular and not necessarily organized to be comparable across time. Examples of tier three data can often be found in academic studies of arts and culture in communities or foundation/funder evaluations of cultural programs they have supported. Other examples of tier three data include surveys of artists (now prevalent) and public opinion surveys about attitudes toward the arts.[1] Tier three data are not suitable for the immediate creation of indicators but are valuable nonetheless because they provide examples of or precedents for how relevant information might be collected recurrently in the future (and thus become more suitable for indicator inclusion). They can also provide additional contextual information to help round out the cultural vitality picture, if only for one particular point in time.[2]

Tier four data are qualitative or pre-quantitative documentation of phenomena of interest. Anthropological and ethnographic studies of arts and culture in communities often render this type of data. In the best-case scenario, this kind of data and analysis supplements and complements quantitative measures, thus helping to provide a more nuanced picture of community. Also, the data often help to guide the design of quantitative data collection strategies, including the design of survey questionnaires and methods for administering survey instruments.[3]

A FOUR-TIERED SYSTEM

1	publicly available, recurrent, nationally comparable data	immediately suitable for development of indicators
2	publicly available, recurrent, locally generated data	
3	quantitative, sporadic, episodic data	provides examples of how data could be collected
4	qualitative documentation (often anthropological or ethnographic)	provides rich contextual information about cultural vitality and informs design of quantitative data collection efforts

Data in tiers one and two are suitable for the development of indicators primarily because it provides quantitative data that is recurrent and, therefore, can be used to assess trends over time. Data in tiers three and four are not suitable for the immediate development of indicators but can provide instructive contextual information that helps to fill out a community's cultural vitality picture. Additionally, they can be useful because they sometimes challenge or confirm usual interpretations of what some arts and culture measures are indicating. Data from tier four can be particularly helpful because they can provide strong suggestive evidence of various aspects of cultural vitality that may not be measured quantitatively. For example, whether or not there is a focus on arts and culture in a community's general plan, whether or not there is a tradition of celebrating local artists, whether or

not a community has cultural "pillar organizations" (discussed in chapter 1), or whether or not arts education is mandated as part of K–12 curricula and the circumstances surrounding this offer useful contextual information about a place or jurisdiction. These are useful signs of cultural vitality, although they do not use metrics. Aspects of a community's cultural vitality that are registered through nonquantifiable observation are phenomena that do not lend themselves to quantitative measurement—either inherently, because of the nature of the phenomenon itself, or because the available data are not currently quantitative even though they may be quantifiable in principle.

Notes:

[1] The incorporation of arts questions into public opinion polls has become more common in recent years. Typical areas of inquiry include questions about citizen participation in the arts, citizen satisfaction with the quality and availability of arts opportunities in their communities, how much respondents value the arts and culture, and how respondents feel about the arts as an appropriate area of government expenditure. Examples of state-level surveys are cataloged by the National Assembly of State Arts Agencies (NASAA; http://www.nasaa-arts.org/) and are available from NASAA upon request.

[2] The Cultural Policy and the National Arts Data Archive is an interactive digital archive of data on arts and cultural policy in the United States. The archive is a collaborative effort of Princeton University's Firestone Library and the Princeton Center for Arts Policy Studies. The archive includes many interesting examples of what we would consider tier three data (http://www.cpanda.org/).

[3] Alaka Wali's ethnographic work on informal arts participation in Chicago neighborhoods is an example of ethnographic work that is influencing subsequent quantitative research and data collection on arts and cultural participation. See Wali, Severson, and Longoni (2002). The Metropolitan Chicago Information Center (MCIC), which operates an indicators system, is building on Wali's work in its efforts to address cultural vitality in its indicator system and specifically strengthen their ways of reporting on cultural participation. Alaka Wali and MCIC are both ACIP collaborators.

Chapter 5 : Cultural Vitality Measurement Recommendations

In this chapter, we summarize our priorities for aspects of cultural vitality that we believe should be measured quantitatively. On the basis of these priorities and our knowledge of nationally comparable, annually recurrent data, we also present our initial recommendations for tier one indicators of cultural vitality as well as examples of tier two measures that are useful in completing the cultural vitality picture.

Phenomena to Be Measured

As discussed previously (chapter 1), findings from our fieldwork in communities and our review of literature on arts and culture impacts point to the cultural venues, activity, and supports registered as important by people in communities around the country and therefore most likely to have influence on various aspects of a community—education, public safety, economic development, health, civic engagement, and arts and cultural development itself. Our recommendations for cultural vitality phenomena (or evidence) to track come from these observations and are tempered by what we know about the current state of annually recurrent arts and culture–related quantitative information and the likelihood of accessing such information. Note that at this time, there are no immediately available data to assess all aspects of the phenomena we recommend tracking, but we are making progress. We summarize our recommended phenomena for tracking by domain of measurement—*presence* of opportunities for cultural participation, cultural *participation* itself, and *support* for cultural activities.

Recommended Tier One Indicators

We recommend the following seven measures on the basis of immediately available, nationally comparable and recurrent—tier one—data that we are aware of at this time. These measures capture some important aspects of cultural vitality listed earlier under the *presence of opportunities for cultural participation* domain and under the *support for cultural activities* domain. Although we have created some tier one measures for the *presence* and *support* domains, we have not constructed tier one measures for *participation* because to date we have not identified any immediately available tier one data from which measures of cultural participation can be constructed. Data qualifying as tier one are not immediately available for traditional definitions of participation emphasizing attendance at formal venues, such as museums or performing arts halls, nor for our comprehensive definition of cultural participation. Thus, at this point, measuring participation, whether conventionally or more broadly is most

Phenomena to be Tracked:

Presence of Opportunities for Cultural Participation

- Nonprofit, public, and commercial arts-related organizations (with a particular focus on size and function within the cultural and broader community context)
- Retail arts venues—bookstores, music stores, film theaters, craft and art supply stores
- Non-arts venues with arts and cultural programming—parks; libraries; ethnic associations, societies, and centers
- Festivals and parades
- Arts-focused media outlets (print and electronic, including web-based venues)
- Art schools

Participation

- Amateur art making
- Collective/community art making
- K–12 arts education
- Arts after-school programs
- Audience participation
- Purchase of artistic goods (materials for making art as well as final arts products)
- Discourse about arts and culture in the media

Support

- Public expenditures in support of the arts in all sectors (nonprofit, public, and commercial)
- Foundation expenditures in support of the arts (nonprofit, public, and commercial)
- Volunteering and personal giving to the arts
- Presence of working artists
- Integration of arts and culture into other policy areas and corresponding allocation of resources (e.g., community development, education, parks and recreation, etc.)

likely to be accomplished through tier two (locally generated) data.

The tier one measures we recommend here come from Zip County Business Patterns (ZCBP) data, focused on commercial and nonprofit business establishments; data from the National Center for Charitable Statistics (NCCS), which captures a range of information about nonprofit organizations; Occupational Employment Survey (OES) data from the Bureau of Labor Statistics (BLS) and Non-Employer Statistics (NES) from the U.S. Census Bureau, which captures information about income earned from self-employment. (Brief descriptions, including the strengths and limitations of these databases, appear in appendix "B.") Additional national data sources currently under ACIP investigation appear as appendix "C."[1,2]

For the presence of opportunities for cultural participation domain, our recommended tier one measures[3] are

- **arts establishments per thousand population (CZBP) including both nonprofit and commercial entities;**
- **percentage of employment in nonprofit and commercial arts establishments as a proportion of all employment (CZBP);**
- **nonprofit arts organizations per thousand population (NCCS); and**
- **nonprofit community celebrations, festivals, fairs and parades per thousand population (NCCS).**

The *arts establishments per thousand population*, *nonprofit arts organizations per thousand population,* and *nonprofit community celebrations, festivals, fairs, and parades* measures provide a sense of the incidence and density of some of the arts and culture–related venues that our field research points to as significant opportunities for cultural participation defined broadly. The *arts establishments*–related measures with CBP data report a broader notion of arts and culture, including both nonprofit and commercial entities. The *percentage of employment in commercial and nonprofit arts establishments* measures the relative proportional share of arts employment indicating the extent to which people as workers are directly providing opportunities for cultural participation. It is yet another signal of the possible robustness of opportunities for participation in the kinds of venues captured in these databases. The *nonprofit arts organizations per thousand population* and *community celebrations, festivals, fairs, and parades per thousand*

population measures from NCCS data provide more nuanced and detailed information about nonprofit venues in which we are interested than is possible from CBP data.[4] Also, NCCS data have been historically more commonly used as measures within the formalized cultural sector. The *community celebrations, festivals, fairs, and parades per thousand population* measure is of particular interest because we have found this type of arts and cultural activity to be especially significant within a community context. This type of activity typically involves both professional and amateur, formal and informal arts practice as well as collaborations among a range of entities inside and outside the cultural sector (e.g., other arts organizations, artists, community organizations, schools, parks, churches, and local businesses). Moreover, it is within this type of venue or event that we see evidence of collective art making, a particular type of cultural participation with which this project has been especially concerned. Appendix "D" lists the components of our ZCBP measures. Appendix "E" lists the components of our NCCS measures.

The newly constructed, nationally comparable, annually recurrent measures for support are

- **nonprofit art expenses per capita (NCCS);**
- **nonprofit arts contributions per capita (NCCS); and**
- **percentage of artist jobs (relative to all jobs) (BLS and NES).**

Our indicators about support for cultural activity include the relative amounts of financial resources received and spent by nonprofit arts organizations. More so than governmental or commercial arts organizations, many nonprofit arts organizations often depend on community financial and participatory support to promote and offer cultural activities. *Nonprofit arts contributions per capita* indicate the extent of financial support that arts nonprofits receive from governmental, nongovernmental, and individual sources. Areas with higher levels of nonprofit arts contributions per capita may experience relatively higher levels of community support for arts and cultural activities.[5] *Nonprofit arts expenses per capita* indicate the extent to which arts nonprofits expend financial resources in a community. Areas with higher levels of nonprofit arts expenditure per capita may experience relatively more opportunities for engagement in culturally vital activities. Another indication of a community's support for cultural activity is the number of resident artists. *Artist jobs,* a measure that combines data from the BLS and Non-Employer Statistics,

refers to the proportion of a region's workforce that is employed in artist occupations, either as an employee or as a self-employed artist. Appendix "F" lists the components of this measure. We think this measure is indicative of support because we know from our research that most artists depend upon a range of formal and informal resources including training, employment, grants, awards, gifts, materials, workspace, and validation. Areas with more people earning money as artists indicate that those communities also may have more of these types of resources—important to artists and also to the robustness of important aspects of the cultural scene in general. In this regard, our interpretation of the density of artists differs from traditional conceptions that consider groups of artists as merely collections of individual artists that happen to aggregate near one another. Instead, we see concentrations of employed artists as signals of an underlying system of formal and informal opportunities and resources that enable artists to be employed or self-employed. From this perspective, a place with a high density of employed artists provides an indication that the place has a cultural ecological system supporting the development of artists in such a way that artists are able to find employment.[6]

It is worth noting that measuring the presence of artists is a difficult task. Some datasets exclude artists who are self-employed whereas others only count artists who claim art as their primary occupation. Given these variations, different datasets will inevitably produce different estimates of artists. For the purpose of developing indicators of artists' employment, we selected a composite measure from OES and NES data. Each data set has its advantages and disadvantages; we determined that the combination of both data sets provided robust measures of employed artists.[7,8]

Our recommended tier one measures are significant because they are indicators of important aspects of cultural vitality. However, they alone cannot paint the full picture of arts and culture in a community. For a better picture, we must also rely on more locally generated tier two data.

We have identified three categories of data worth noting: (a) administrative data, (b) survey data, and (c) directories and lists.

Examples of Tier Two Data

As noted, a key strength of tier two data is, typically, their ability to provide more detail and nuance about a locality. Their drawback is that they are not nationally comparable. Absent more robust and comprehensive tier one data, tier two data are a very important component in providing an assessment of a community's cultural vitality. In our reconnaissance of tier two data to date we have identified three categories of data worth noting: (a) administrative data, (b) survey data, and (c) directories

and lists. A brief discussion and examples for each follow. (Note that some of these measures and data sources presented here will appear again in examples of indicator initiatives that have included arts and culture measures in their more general assessment of communities.)

Administrative data relevant to our efforts are often housed in agencies such as school districts, library systems, regional and local arts councils, and a range of municipal agencies and departments such as parks and recreation, police and planning departments, and even some private entities (including companies). Information is often in database format and is regularly collected and updated. Data collection tends to be recurrent when it is institutionalized as part of regular organizational accounting practices. Currently, in collaboration with ACIP partners in Los Angeles; Seattle; Chicago; Philadelphia; Boston; Central Valley, Calif.; and Washington, D.C., we are exploring a wide range of possible tier two data from administrative sources in those places and other localities. Examples of arts and cultural measures derived from administrative include the following.

SCHOOLS

Measure: Arts Instruction per Week, K–12
Primary Data Source: Ohio Department of Education
Reporting Agency: Ohio Arts Council

Measure: Teachers Dedicated to Visual Arts, Music, and Theater
Primary Data Source: Boston Public Schools
Reporting Agency: The Boston Indicators Project

LIBRARIES

Measure: Library Volumes and Circulation
Primary Data Source: King County Library System (Branches and Central Administration)
Reporting Agency: City of Seattle and King County

PARKS AND RECREATION

Measure: Total Events and Performances Open to the Public Each Year at Selected Venues
Primary Data Source: Jacksonville Department of Parks, Recreation and Entertainment; Florida Theater Inc.; SMG Facilities Management Worldwide
Reporting Agency: Jacksonville Community Council Inc.

MUNICIPAL ARTS DEPARTMENTS, ARTS COUNCILS, and ALLIANCES

Measure: Nonprofit Organizations with Arts, Culture, and Humanities Programming
Primary Data Source: Greater Philadelphia Cultural Alliance and the New Jersey State Council on the Arts
Reporting Agency: Metropolitan Philadelphia Indicators Project

Measure: Funding by Cultural Development Authority of King County and the Washington State Arts Commission per 1,000 population
Primary Data Source: Cultural Development Authority and Washington State Arts Commission
Reporting Agency: City of Seattle and King County

PRIVATE AGENCIES

Measure: Total Annual Attendance at Selected Cultural Venues per 1,000 population
Primary Data Source: Compilation of data from survey of selected venues
Reporting Agency: Jacksonville Community Council Inc.

A promising example of a possible robust tier two administrative data source is the Pennsylvania Cultural Data Project,[9] a collaborative project of the Greater Philadelphia Cultural Alliance, the Greater Pittsburgh Arts Council, The Heinz Endowments, the Pennsylvania Council on the Arts, The Pew Charitable Trusts, The Pittsburgh Foundation, and William Penn Foundation. The Pennsylvania Cultural Data Project is a statewide data collection effort designed to provide an easier and more standardized application process for entities (usually nonprofit organizations) seeking arts support from Pennsylvania arts funders. Yearly, applicants seeking support fill out a detailed organizational profile including data about organizational characteristics, funding, and programming. This pilot effort (in the testing phase for the past three years) is gaining the interest of funders in other states who are also considering adopting or adapting this model.

One practical factor to keep in mind when creating arts and culture measures is that the availability of data and construction of measures often involves a constellation of participants—organizations and individuals. For example, in King County, the Cultural Development Authority of King County and the Washington State Arts Commission are the primary sources for information about funding in the region, but it is a team including the City of Seattle and King County that actually created the composite measure for funding and makes that information available to the public. Another practical factor to keep in mind is that some of the data that might be useful in measuring aspects of cultural vitality are not collected or housed by primarily cultural

agencies. Schools appear as an example of this previously, but agencies such as police departments (e.g., for permits for events), planning agencies (e.g., for permits but also land use and land parcel data), economic development departments (e.g., for information about small business assistance and similar programs), and convention and tourism bureaus (e.g., for information about visits to cultural places and events) may also have data that are pertinent to cultural activity in a community. Beware that people in such agencies may not be immediately aware that they have data that are relevant to a cultural vitality focus.

Surveys relevant to our efforts include quality of life surveys and arts-specific surveys. Quality of life surveys are designed to gauge a range of quality of life issues, including the arts in some cases. Typically, organizations involved in indicator initiatives administer the quality of life household surveys. Arts agencies or municipal arts departments often commission arts-specific surveys. Examples of arts and cultural indicators or measures derived from surveys include the following.

Measure: Percent of Adults Involved in an Arts Cultural Organization
Primary Data Source: King County Commission Health Survey
Reporting Agency: King County

Measure: Percent of Respondents Who Attended at Least One Cultural Event in the Last Year
Primary Data Source: Philadelphia Metro Area Survey
Reporting Agency: Metropolitan Philadelphia Indicators Project

Measure: Ratio of Arts Specialists to Students in Public Schools
Primary Data Source: Los Angeles County Arts Commission School District Survey
Reporting Agency: Los Angeles County Arts Commission

Measure: Portion of School Budget for Arts Education
Primary Data Source: Los Angeles County Arts Commission School District Survey
Reporting Agency: Los Angeles County Arts Commission

Directories and lists can also be useful sources for tier two indicators. However, care must be taken to ensure that the methodology for collecting and updating entries is reliable and transparent. Directories and lists can be particularly useful complements to tier one data documenting presence of opportunities for cultural participation, in part because they can capture some entities that may not be captured with national data sources. These entities may include organizations with small budgets; organizations that are important cultural providers

but that may not identify primarily as cultural organizations; and informal or unincorporated organizations involved in cultural activity. A wide range of entities, including agencies concerned with targeted marketing (such as ethnicity-specific business associations), and newspapers and other periodicals may maintain directories and lists with some focus on arts and culture.

Additionally, state and local arts councils and arts service organizations maintain useful lists and directories of entities with which they have contact for funding and other purposes. A specific product we find worth mentioning is the Ohio Arts Council Directory of Small Arts Organizations.[10] This extensive directory lists more than four hundred small arts organizations searchable by geographic region and specific art discipline. The directory is representative of the number of small arts organizations in Ohio

Several state arts agencies that employ folklorists to tap into art forms not easily captured via more conventional means end up creating inventories of folk artists and tradition bearers as well as places and events where folk arts and culture happen. The efforts of folklorists in the state arts agencies of Mississippi,[11] Maryland,[12] and Kentucky[13] are particularly noteworthy for extensive documentation of folk artists and cultural practices.

Notes:

[1] For more detailed information about the methodology for the construction and testing of our recommended *tier one* measures, please consult Herranz, Jackson, and Kabwasa-Green (forthcoming).

[2] In recent years, Americans for the Arts has used nationally comparable Dunn and Bradstreet marketing data to create arts sector profiles. Although we feel that it is an important data source, we do not include it as a *tier one* data source because of the cost associated with accessing it. That data are publicly accessible and free or very low cost is an important factor in the sustainability of indicators.

[3] With one exception, the "nonprofit community celebrations, festivals, parades, and fairs" measure, the prototypes for the measures we recommend here, were initially constructed and tested at the metropolitan statistical area (MSA level) with 2001 data. The "community celebrations, festivals, parades and festivals" measure was constructed at the MSA level with 2003 data.

[4] To be included in NCCS, organizations must have a minimum annual budget of $25,000. Some of the organizations that our fieldwork suggests are important to a community's cultural vitality do not meet this threshold.

[5] Pinning down a reliable estimate of public funding for the arts at all levels—federal, state, and local—is problematic. Grant-making data from the National Endowment for the Arts and the National Assembly of State Arts Agencies are available and can help to provide a picture of arts funding from state and federal sources. Specifically, historical grant-making data from NEA and NASAA are available in digital format that allows analysis by state, ZIP Code, type of grantee,

or kind of arts activity. However, summary statistics are not ordinarily produced at the MSA level. Routine community-level analysis would require additional manipulation of microdata and expanded system documentation (which is currently specialized primarily for grants administrators rather than researchers).

In addition, ACIP at the Urban Institute is collaborating with the National Assembly of State Arts Agencies and Americans for the Arts to develop a systematic way of accounting for public resources for the arts at the local level. Currently, Americans for the Arts includes questions about public funding for the arts in a survey of a significant portion of the local arts agencies associated with it. While this is useful and a step in the right direction, such information is not available for all localities.

[6] See Jackson et al. (2003) and Markusen, Shrock, and Cameron (2005).

[7] To test the validity of OES-NES estimates, we compared OES-NES data for the year 2000 against IPUMS data for the same year. Given that the datasets measure different types of employment, one would not expect them to yield the exact same estimates. However, the strong correlation (0.937) between the datasets shows that either provides a good proxy for comparing regional artistic presence.

[8] In *Louisiana: Where Culture Means Business* (Siegel, Kane, and Becker 2005) the count of cultural enterprises and workers includes a variety of data, including some of the same data sources used in ACIP's measures derived from the Bureau of Labor Statistics (Occupational Employment Survey) and Department of Commerce (Non-Employer Statistics). However, the report provides only state-level data analysis.

[9] See http://www.pacdp.org/.

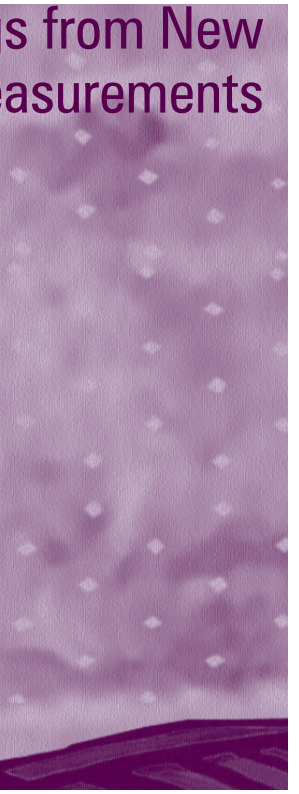
[10] See http://www.ohiosoar.org/SmallArts/.

[11] See *Presenting Mississippi's Traditional Artists*, by Joyce Cauthen, Online Version Update by Larry Morrisey, Mississippi Arts Commission at http://www.arts.state.ms.us/resources/presenting-ms-artists.php. This handbook includes an overview of folklorists' documentation methods and practices for presenting traditional artists.

[12] See Maryland Folklife Program & Maryland Traditions, a program of the Maryland State Arts Council, at http://www.msac.org/.

[13] See the "Kentucky Folklife Program Roster Artists," a product of the Kentucky Arts Council, at http://artscouncil.ky.gov/.

Chapter 6 : Rankings from New Tier One Measurements



In chapter 5 we discussed the nationally comparable annual indicators of cultural vitality that we have developed from a range of tier one data sources. Here we demonstrate how these measures allow for the comparison of U.S. MSAs with populations of more than 1 million along some dimensions of cultural vitality. These comparisons are significant because they represent the first comparison of U.S. metropolitan regions according to an array of cultural vitality measures. Although several studies feature some measures similar to ours from the same data sources, we have not seen comparative rankings for all MSAs with this range of measures *within the context of the cultural vitality concept*.[1] Moreover, this initial comparative analysis begins to shed light on several dimensions of cultural vitality and reveals important observations about how MSAs fare along various cultural dimensions.

Two things emerge from this analysis, a mechanism for comparing MSAs along different cultural dimensions and a cultural vitality profile for each region suggesting the relative intensity of different elements of cultural vitality. To illustrate the comparative analysis thus made possible we created tables depicting rankings for the 10 metropolitan areas with populations of more than 1 million people ranking the highest on each of our seven recommended tier one measures. Here we present tables focusing on four of these measures. Three of them—*arts establishments per 1,000 population; nonprofit arts organizations per 1,000 population;* and *nonprofit community celebrations, festivals, fairs, and parades*—are indicators of presence of opportunities of cultural participation. The table focusing on *artist jobs* is an indicator of support for arts and culture. (See appendix "G" for tables pertaining to each of the seven measures for the top 50 metropolitan statistical areas with populations over 1 million.)

Two things emerge from this analysis, a mechanism for comparing MSAs along different cultural dimensions and a cultural vitality profile for each region suggesting the relative intensity of different elements of cultural vitality.

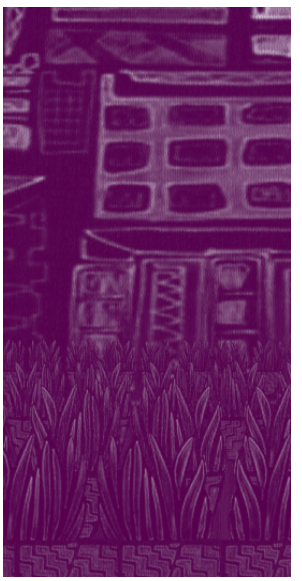


Table 6.1 shows the 10 metropolitan areas (population of more than 1 million) with the most *arts establishments per 1,000 population*. Not surprisingly, top-ranked regions are those with high concentrations of commercial arts and culture industries, such as Los Angeles, with its proliferation of film-, television-, and music-related entities, and Nashville, with its music industry, particularly country music. San Francisco and New York also show up with their high density of many cultural industries.[2]

Table 6.1. Rankings for the 10 Metropolitan Areas (population of more than 1 million) with the Most Arts Establishments per 1,000 population

	Arts Establishments	Employment in Arts Establishments	Arts Nonprofits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Nonprofit Arts Expenses	Nonprofit Arts Contributions	Artists Jobs
Los Angeles-Long Beach, CA PMSA	**1**	**6**	**33**	**53**	**20**	**10**	**3**
Nashville, TN MSA	**2**	**3**	**27**	**33**	**19**	**9**	**4**
San Francisco, CA PMSA	**3**	**1**	**1**	**23**	**2**	**2**	**1**
New York, NY PMSA	**4**	**2**	**2**	**55**	**3**	**3**	**2**
Seattle-Bellevue-Everett, WA PMSA	**5**	**5**	**5**	**58**	**7**	**5**	**6**
West Palm Beach-Boca Raton, FL MSA	**6**	**30**	**28**	**45**	**22**	**17**	**55**
Nassau-Suffolk, NY PMSA	**7**	**41**	**30**	**46**	**50**	**54**	**56**
Minneapolis-St. Paul, MN-WI MSA	**8**	**4**	**6**	**27**	**5**	**4**	**7**
Portland-Vancouver, OR-WA PMSA	**9**	**15**	**10**	**26**	**26**	**22**	**13**
N Havn-Bridgp-Stamf-Watrb-Danb, CT NECMA	**10**	**12**	**7**	**9**	**35**	**44**	**50**

As we noted earlier, our research indicates that commercial arts and culture establishments are one important element of a region's cultural vitality. However, nonprofit arts organizations represent another very important yet different dimension of the presence of cultural vitality. Table 6.2 shows the 10 metropolitan areas (population of more than 1 million) with the most *arts nonprofits per 1,000 population*. Here, San Francisco and New York appear as regions ranked in the top 10 by their concentration of arts nonprofits just as they appeared in the top 10 for commercial arts establishments. However, although

Table 6.2. The 10 Metropolitan Areas (population of more than 1 million) with the Most Arts Nonprofits per 1,000 Population

	Arts Establishments	Employment in Arts Establishments	Arts Nonprofits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Nonprofit Arts Expenses	Nonprofit Arts Contributions	Artists Jobs
San Francisco, CA PMSA	**3**	**1**	**1**	**23**	**2**	**2**	**1**
New York, NY PMSA	**4**	**2**	**2**	**55**	**3**	**3**	**2**
Washington, DC-MD-VA-WV PMSA	**15**	**7**	**3**	**14**	**1**	**1**	**10**
Boston-Worc-Lawr-Low-Brock, MA-NH NECMA	**19**	**19**	**4**	**8**	**6**	**8**	**23**
Seattle-Bellevue-Everett, WA PMSA	**5**	**5**	**5**	**58**	**7**	**5**	**6**
Minneapolis-St. Paul, MN-WI MSA	**8**	**4**	**6**	**29**	**5**	**4**	**7**
N Havn-Bridgp-Stamf-Watrb-Danb, CT NECMA	**10**	**12**	**7**	**9**	**35**	**44**	**50**
Oakland, CA PMSA	**35**	**26**	**8**	**38**	**32**	**37**	**52**
Hartford, CT NECMA	**34**	**21**	**9**	**5**	**8**	**7**	**23**
Portland-Vancouver, OR-WA PMSA	**9**	**15**	**10**	**26**	**26**	**22**	**13**

Los Angeles and Nashville ranked in the top 10 for commercial arts establishments, neither one ranked in the top 10 for arts nonprofits. This suggests that Los Angeles and Nashville have different cultural vitality characteristics than New York and San Francisco. That is, compared to New York and San Francisco, both Los Angeles and Nashville have a relatively larger presence of commercial arts establishments than arts nonprofits. In addition to New York and San Francisco, Seattle, Minneapolis, Portland–Vancouver, and New Haven MSAs also show up in both tables 6.1 and 6.2. Boston, Washington, D.C., and Oakland appear in

Table 6.3. The 10 Metropolitan Areas (population of more than 1 million) with the Most Nonprofit Community Celebrations, Festivals, Fairs, and Parades per 1,000 Population

	Arts Establishments	Employment in Arts Establishments	Arts Nonprofits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Nonprofit Arts Expenses	Nonprofit Arts Contributions	Artists Jobs
Columbus, OH MSA	**48**	**39**	**25**	**1**	**15**	**21**	**31**
Austin-San Marcos, TX MSA	**13**	**17**	**13**	**2**	**40**	**51**	**11**
Kansas City, MO-KS MSA	**37**	**25**	**24**	**3**	**33**	**31**	**21**
Milwaukee-Waukesha, WI PMSA	**40**	**8**	**12**	**4**	**10**	**18**	**17**
Hartford, CT NECMA	**34**	**21**	**9**	**5**	**8**	**7**	**20**
Baltimore, MD PMSA	**49**	**45**	**21**	**6**	**29**	**32**	**22**
Raleigh-Durham-Chapel Hill, NC MSA	**14**	**27**	**11**	**7**	**4**	**6**	**44**
Boston-Worc-Lawr-Low-Brock, MA-NH NECMA	**19**	**19**	**4**	**8**	**6**	**8**	**23**
N Havn-Bridgp-Stamf-Watrb-Danb, CT NECMA	**10**	**12**	**7**	**9**	**35**	**44**	**50**
Rochester, NY MSA	**50**	**35**	**14**	**10**	**31**	**40**	**36**

the top 10 for density of nonprofit arts organizations but not for commercial entities.

As we have noted, a key dimension of cultural vitality is evident in less formalized opportunities for cultural participation. Our measure of nonprofit–sponsored *community celebrations, festivals, fairs, and parades per 1,000 population* helps provide an indication of such less formalized opportunities. Community celebrations, festivals, fairs, and parades sponsored by nonprofits typically involve a range of formal and informal arts practice and unincorporated arts-related entities to bring to fruition. So,

although the measure is not a measure of unincorporated activity outright, we know that it at least provides some indication of it. That this measure can provide some indication of such activity is significant because it is typically difficult to capture quantitatively.

Table 6.3 shows the 10 metropolitan areas (with populations of more than 1 million) with the *most nonprofit community celebrations, festivals, fairs, and parades per 1,000 population*. Here, we see a much different list of regions ranked among the top 10 compared with the regions ranked among the top 20 for commercial or nonprofit arts organizations. In table 6.3, we see that Austin, Texas; Columbus, Ohio; and Kansas City, Mo., rank high in this measure, whereas they do not appear in the top 10 for the previous measures. Several other MSAs also rank in the top 10 for the first time. By contrast, Los Angeles, San Francisco, Nashville, and New York do not rank among the top 10 regions for nonprofit-sponsored community celebrations, though they rank highly in other measures. Among the regions ranked in the top 10 for nonprofit community celebrations, only New Haven, Conn., also ranks in the top 10 for both commercial and nonprofit arts organizations. The Boston and Hartford regions rank among the top 10 for nonprofit community celebrations as well as for arts nonprofits.

Tables 6.1, 6.2, and 6.3 illustrate that there are differences among regions in the presence of opportunities for cultural participation. Another dimension of cultural vitality is its system of support. Our tier one measure of artist jobs as a proportion of all employment provides an indication of support for an important aspect of cultural vitality as previously discussed in this report. Table 6.4 shows the 10 MSAs (of more than 1 million people) with the *highest proportion of all jobs being artist jobs*. San Francisco, New York, Los Angeles, and Nashville are among the top-ranked regions, with high levels of employed artists. This list is not surprising given that these regions also are among the top-ranked for commercial arts establishments, suggesting a relationship between these characteristics. Seattle and Minneapolis also ranked among the top 10 for artist employment and commercial arts establishments. With the exception of Los Angeles and Nashville, all these regions—San Francisco, New York, Seattle, and Minneapolis—also ranked among the top 10 for arts nonprofits. Notably, San Francisco, New York, Seattle, and Minneapolis all have reputations for nurturing and developing creative talent. Los Angeles and Nashville are known magnets for some types of artists, in large part because of employment opportunities in the arts and entertainment–related industries.

Table 6.4. The 10 Metropolitan Areas (population of more than 1 million) with the Most Artist Jobs as a Proportion of All Employment

	Arts Establishments	Employment in Arts Establishments	Arts Nonprofits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Nonprofit Arts Expenses	Nonprofit Arts Contributions	Artists Jobs
San Francisco, CA PMSA	**3**	**1**	**1**	**23**	**2**	**2**	**1**
New York, NY PMSA	**4**	**2**	**2**	**55**	**3**	**3**	**2**
Los Angeles-Long Beach, CA PMSA	**1**	**6**	**33**	**53**	**20**	**10**	**3**
Nashville, TN MSA	**2**	**3**	**27**	**33**	**19**	**9**	**4**
Miami, FL PMSA	**23**	**55**	**46**	**30**	**34**	**35**	**5**
Seattle-Bellevue-Everett, WA PMSA	**5**	**5**	**5**	**58**	**7**	**5**	**6**
Minneapolis-St. Paul, MN-WI MSA	**8**	**4**	**6**	**27**	**5**	**4**	**7**
Las Vegas, NV-AZ MSA	**11**	**22**	**61**	**51**	**61**	**60**	**8**
Orlando, FL MSA	**12**	**18**	**53**	**34**	**53**	**49**	**9**
Washington, DC-MD-VA-WV PMSA	**15**	**7**	**3**	**14**	**1**	**1**	**10**

These tier one measures, as noted, represent new nationally comparable indicators of several aspects of cultural vitality across metropolitan regions. By offering a new approach to standardized measurement of cultural vitality, they can be used in research and public policy development work to more fully account for the role of art and culture in community, economic, and cultural development.

Although the data limitations characterizing each of the source databases constrain a comprehensive accounting of the full and complex nature of arts and culture, this constraint is partially reduced by the cultural vitality three-part framework (presence,

participation, and support). The constraint may be reduced further by incorporating tier two data from local surveys and other data sources as well as qualitative data. Taken together, the integrated information can help fill the current gap in knowledge about cultural vitality in its fullness.

ACIP work is already under way nationally and locally to further develop the tiered data measures to provide more integrated information about cultural vitality. Nationally, we are conducting further analyses of the tier one measures at the metropolitan level to examine their relationships with a variety of socioeconomic characteristics (e.g., household income, education, race/ethnicity, gender). We also continue to explore data sources for other possible tier one measures. And in the future, we will construct a single composite measure of all tier one measures.

Locally, we are working with indicator initiative partners in Boston, Philadelphia, Chicago, Los Angeles, the Central Valley in California, Seattle, and Washington, D.C. to test the tier one measures at smaller geographies such as the neighborhood level and to examine how the tier one measures relate to tier two and tier three measures. This will permit sites to begin exploring the correlation of ACIP measures with other measures of community such as income, education, crime, and health. Indeed, the next phase of ACIP's work is to sharpen and elaborate the development and analysis of the indicators both nationally and locally.

Notes:

[1] Analysis was conducted for all US MSAs. Here we report results for only those MSAs with a population greater than 1 million.

[2] CZBP data primarily reflect commercial establishments. Although some nonprofits are included, CZBP should not be understood as a comprehensive source of information on nonprofits. NCCS serves this purpose.

Chapter 7 : Using Data from Multiple Tiers to Describe a Community

ACIP collaborators in Seattle, Boston, and Philadelphia provide good examples of the use of tier one and tier two data, some tier three, "first time" measures, and, in some instances, tier four data in their efforts to characterize arts and culture in their communities. We have worked with these players to influence their approach to arts and culture within their broader indicator systems. Their practices are worth highlighting as important steps toward the more comprehensive way of capturing cultural vitality recommended in this report. Brief descriptions of these efforts and a summary analysis of the types of data used to report on arts and culture follow.

SEATTLE/KING COUNTY, WASHINGTON

2005 Communities Count: Social and Health Indicators Report

http://www.communitiescount.org

In 2005, arts and cultural indicators for the most part consistent with the ACIP approach to cultural vitality were integrated into the Communities Count: Social and Health Indicators report with assistance from ACIP staff. This report is a collaborative effort produced every three years for King County in Washington State.

Through various vetting sessions including community meetings, phone surveys, and focus group discussions, residents identified a series of valued community conditions that included opportunities for participation and support of arts and cultural activities. To capture measures of participation, project staff integrated specific questions on arts and cultural participation into King County's regular Community Health Survey. In addition, King County staff used locally available and recurrent data (such as administrative data from the library system) to capture book volume and circulation as well as organizational databases and surveys to obtain important information about organizational funding. In table 7.1 we present a digest of their approach.

Table 7.1. Seattle/King County Arts and Culture Indicators Summary (from 2005 Communities Count: Social and Health Indicators Report)

ACIP Domain	Indicator	Data Source	Comments	Tier 1	Tier 2	Tier 3	Tier 4
Presence	Arts and Cultural Organizations and Establishments per 1000 total Establishments, King County 2002	County Business Patterns (CBP); Zip Business Patterns (ZBP)	Includes commercial and nonprofit organizations	●			
	Arts and Cultural Organizations and Establishments per 1000 total Establishments, King County and Selected Counties, 2002	County Business Patterns (CBP); Zip Business Patterns (ZBP)	Indicators are compared with selected counties including Boston, Philadelphia, Los Angeles, Alameda	●			
	Library Volumes and Circulation, King County Library Systems, 2003-2005	Seattle Public Library Central Branch; King County Library System Administration; Enumclaw Public Libraries; Renton Public Libraries	Data includes total volumes and circulations within branches of King County Library System. Data was provided by reference librarians at library system branches.		●		
Participation	Percent of Adults Who Participate Directly in Artistic/ Cultural/Literary Activity, King County 2004	King County Community Health Survey, 2004	Respondents were asked how often they participated in 4 different types of "leisure activities": music/ dance; writing/reading lectures; participated in arts and crafts in the last month.		●		
	Percent of Adults Who Attended Performing Arts or Lectures, King County 2004	King County Community Health Survey, 2004	Respondents were asked whether they attended drama productions, plays or lectures in the last month; whether they attended a music or dance performance in the last month.		●		
	Percent of Adults Involved in an Arts or Cultural Organization, King County 2004	King County Community Health Survey, 2004	Respondents were asked, "In the past 12 months, how active have you been in an organization such as an arts, culture, music, or theatre group?"		●		

Table 7.1. Seattle/King County Arts and Culture Indicators Summary (from 2005 Communities Count: Social and Health Indicators Report) **Continued**

ACIP Domain	Indicator	Data Source	Comments	Tier 1	Tier 2	Tier 3	Tier 4
Support[A]	Number of Persons Employed in Arts/ Culture Organizations and Establishments per 1000 Employed Persons, King County 2002	Bureau of Labor Statistics (BLS), Occupation Employment Survey (OES) and Non-employer Statistics (NES), 2002	Data sets prepared by ACIP	●			
	Percent of Employed Artists and All Employees by Employment Sector, King County 2000	US Census, 2000	Data sets prepared by ACIP	●			
	Percent of Artists by Arts Discipline, King County 2000	US Census, 2000, PUMS Data Set	Data sets prepared by Markusen Economic Data Services 2004 for LINC.	●			
	Total Received/ Raised by King County Arts/ Cultural Organizations by Discipline, 2003	Arts and Cultural Organization Survey, King County, 2003	Data is based on a one time Survey which is not yet administered re-currently. It is categorized as Tier 3 because it provides useful base line information, although not recurrent.			●	
	Percent of Total Income of King County Arts/ Cultural Organizations by Funding Source , 2003	Arts and Cultural Organization Survey, King County, 2003	Data is based on a one time Survey which is not yet administered recurrently. It is categorized as *tier three* because it provides useful base line information even though not recurrent.			●	
	Funding by Cultural Development Authority of King County (4 culture) and the Washington States Arts Commission per 1000 Population, King County, 2004	Administrative data from Cultural Development Authority of King County (4 culture) and the Washington State Arts Commission			●		
	Funding by Cultural Development Authority of King County (4 culture) and the City of Seattle by Discipline, King County, 2004	Administrative Data Cultural Development Authority of King County (4 culture) ; City of Seattle			●		

[A] Note that we have categorized artists jobs as a support measure. In the (Seattle) King County report, it was captured under another category.

PHILADELPHIA, PA

Metropolitan Philadelphia Indicators Project 2005

www.temple.edu/mpip

This second annual indicators report measures quality of life across the greater Philadelphia region. The arts and cultural indicators included in the report represent 1 of 14 indicator categories. The arts and cultural indicators are derived from a combination of national sources (NCCS, Census, ZIP Business Patterns, Dun and Bradstreet, National Center for Educational Statistics) and local sources (Philadelphia Metropolitan Household Survey; administrative data from local arts agencies and from the Pennsylvania Department of Education).

As is the case with the Seattle–King County example, MPIP added specific questions on arts and culture to an annual household survey it administered. Data from this survey helped capture nuances of arts and cultural participation and support for arts and culture.

Local administrative data from arts agencies and the Pennsylvania Education Department helped provide important information about arts and cultural programming and instruction.

Table 7.2. Philadelphia Arts and Culture Indicators Summary (from Metropolitan Philadelphia Indicators Project 2005)

ACIP Domain	Indicator	Data Source	Comments	Tier 1	Tier 2	Tier 3	Tier 4
Presence	Number of Cultural Nonprofit s per 100,000 Persons in Selected Metropolitan Areas	NCCS	Philadelphia Indicators are compared with selected metropolitan areas including Baltimore, Boston, Chicago, Cleveland, Detroit, Minneapolis, Pittsburgh	●			
	Nonprofit Organizations with Arts, Culture, and Humanities Programming	NCCS 2002; Greater Philadelphia Cultural Alliance; New Jersey State Council on the Arts.	NCCS data is combined with local administrative data from the Greater Philadelphia Cultural Alliance and the New Jersey State Council on the Arts. This helps capture arts and cultural programming in both arts and non-arts organizations.	●	●		
	Nonprofit Arts and Cultural Organizations by Type of Community	NCCS 2002; Greater Philadelphia Cultural Alliance; New Jersey State Council on the Arts	Community types include: urban centers, established towns, stable working communities, middle class suburbs, affluent neighborhoods	●	●		
	Percentage of Schools with Certified Arts and Music Instruction	PA Dept of Education, 2002-2003			●		

Table 7.2. Philadelphia Arts and Culture Indicators Summary (from Metropolitan Philadelphia Indicators Project 2005) **Continued**

ACIP Domain	Indicator	Data Source	Comments	Tier 1	Tier 2	Tier 3	Tier 4
Presence	Arts-Related Businesses per 100,000 Residents in Selected Metropolitan Areas	Dun and Bradstreet[B]	Data sets compiled by American for the Arts, *The Creative Industries*, 2004	N/A			
Participation	Percent of Respondents Who Have Attended at Least One Cultural Event in the Past Year, 2004	Temple University, Philadelphia Metropolitan Area Survey 2004	Attendance is categorized by type of event (classical music/opera; play, dance or musical theatre; live popular music; art museum/art exhibit; movie) within various types of communities (urban centers, established towns, stable working communities, middle class suburbs, affluent neighborhoods)		●		
	Percent of Respondents Who Have Not Attended as Many Cultural Activities as they Would Have Liked	Temple University, Philadelphia Metropolitan Area Survey 2004	This survey based measure provides some nuance with regard to the availability of opportunities for arts and cultural participation.		●		
	Libraries; Total Annual Circulation Transactions	National Center for Education Statistics, 2002	Data was used to map the number of transactions conducted by libraries' system.	●			
Support (including artists, employment in the arts, and funding)	Percentage of Respondents Agreeing that Children Should Have Arts in School by Community	Temple University, Philadelphia Metropolitan Area Survey	This measure provides an indication of the level of community support/validation for arts instruction.		●		
	Percent of Respondents Who Support Increased Taxes to Pay for Local Arts and Culture	Temple University, Philadelphia Metropolitan Area Survey 2004	This measure provides important nuance on the level of local financial support for the arts, Since it provides a gauge of potential support for tax based revenue for the arts.		●		
	Arts and Cultural Jobs by Zip Code	US Census, Zip Code Business Patterns		●			

[B] Note: Dun and Bradstreet is a national data source, but does not meet our criteria for free or inexpensive data.

BOSTON, MA

The Boston Indicators Project

http://www.bostonfoundation.org/indicators2004/culturallife/grid.asp

The Boston Foundation, in partnership with the City of Boston/ Boston Redevelopment Authority and the Metropolitan Area Planning Council, coordinates the Boston Indicators Project initiative. The 2004 indicators report, the most recent of a series of biennial reports released beginning in 2000, tracks change in 10 areas of focus, including civic health, education, the economy, the environment, housing, public health and safety, technology, and transportation. The Cultural Life of the Arts section reports on seven key indicator goals and 21 related measures of change and progress, with a range of national and local data identified as important through extensive community participation (focus groups and meetings among community-based and academic experts, stakeholders, advocates, and engaged residents). Locally generated data include an online cultural resource survey designed to capture the cultural wealth of more than 100 ethnicities in Greater Boston for the indicator goal of "vibrant expressions of cultural diversity"; arts instruction administrative data from the Boston Public School System; a 2003 survey by the Mayor's Office of Arts, Tourism & Special Events; data from Boston's Redevelopment Authority on artist housing and work spaces; and state funding of the arts and culture sector.

Table 7.3 categorizes measures available from the 2004 Boston Indicators Report.

Table 7.3. Boston Arts and Culture Indicators Summary (from The Boston Indicators Project)

ACIP Domain	Indicator	Data Source	Comments	Tier 1	Tier 2	Tier 3	Tier 4
Presence	Arts Organizations per 100,000 Population, Boston CMSA and Selected MSAs (Boston Indicators Project, 2004 2.2.1):	National Center for Charitable Statistics (NCCS); County Business Patterns (CBP)	This indicator was compiled by ACIP	●			

Table 7.3. Boston Arts and Culture Indicators Summary (from The Boston Indicators Project) **Continued**

ACIP Domain	Indicator	Data Source	Comments	Tier 1	Tier 2	Tier 3	Tier 4
Presence (con't)	Distribution of Boston's Arts and Cultural Facilities in Relationship to the Concentration of Boston's Children - Arts appreciation facilities Boston, 1996 - Under 18 year old population, Boston 2000 (Boston Indicators Project, 2004 2.3.1):	New England Foundation for the Arts, 1996); US Census Bureau, 2000	Arts appreciation count is taken from NEFA study which we categorize as *tier three* because it is a one time study, published in 1996 (Note: this will be updated for the 2006 report.)	●		●	
	Community Reported Cultural Resources (Boston Indicators Project, 2004, 2.4.1):	Online Cultural Resources Survey	This is self-reported qualitative data from the survey and provides preliminary information about cultural resources. The data captured is not intended to produce statistically meaningful indicators.				●
	Demographically Representative Cultural Institution Leadership (Boston Indicators Project, 2004, 2.4.2):	Study by the consulting firm Booz Allen Hamilton in 2000; Research from The Partnership, Inc., a support organization for professionals of color.	Recurrent and precise data are not yet available, but progress is being made on regular reporting of these data.				●
	Neighborhood Festivals and Celebrations (Boston Indicators Project, 2004, 2.4.3):	City of Boston, Mayors Office of Arts, Tourism and Special Events; City of Boston Calendar of Parades and Festivals	This is categorized as *tier three* because it is the first time data are reported. It may rise to *tier two* in subsequent reports but there are difficulties with the data.			●	
	Cultural Facilities Seats to Population Ratio (Boston Indicators Project, 2004, 2.6.1):	The Boston Foundation Survey; City of Boston Population Count	This measure was compiled by the Boston Foundation based on a similar measure used by Cultural Initiatives Silicon Valley in its 2002 report, the *Creative Community Index*.		●		
	Free and Reduced Priced Tickets at Cultural Institutions and Venues in Boston (Boston Indicators Project, 2004, 2.6.2):	City of Boston, Office of Cultural Affairs	Data are available from 2001 through 2004. This is a recurrent local data effort.		●		

Table 7.3. Boston Arts and Culture Indicators Summary (from The Boston Indicators Project) **Continued**

ACIP Domain	Indicator	Data Source	Comments	Tier 1	Tier 2	Tier 3	Tier 4
Presence (con't)	Access to Selected Cultural Facilities for People with Physical Disabilities (Boston Indicators project, 2004, 2.6.3):	The VSA Arts survey, Boston Selected Arts Facilities, 2004	This is categorized as tier three because this is the first time data are reported. It is likely to be tier two in subsequent reports.			●	
Participation	Cultural Event Attendance by Selected Venues and Events, Boston 2002-2004 (Boston Indicators Project, 2004, 2.2.2):	Boston Business Journal Book of Lists (largest 25 venues)	This publication includes attendance figures which are updated annually since 1998.		●		
	Neighborhoods, Artists and Visitors Participating in Boston's Open Studios (Boston Indicators Project, 2004, 2.3.2):	City of Boston, Mayors Office of Arts, Tourism and Special Events	Participation counts have been provided for 2002 and 2004 by the mayor's office. This is a recurrent local data effort.		●		
	Children and Youth Participating in After School Art Programs (Boston Indicators Project, 2004, 2.5.2):	2003 Survey, Mayor's Office of Arts, Tourism & Special Events	This is categorized as *tier three* because it is the first time data are reported. It is likely to be tier three in subsequent reports.			●	
	Students in Degree Granting Programs of Visual and Performing Arts: (Boston Indicators Project, 2004, 2.5.3)	National Center for Education Statistics		●			
Support	Economic Impact of the Creative Cluster Industries: - Employment in the Creative Cluster Industries; - Economic Impact of Cultural Sector (Boston Indicators Project, 2004, 2.1.2):	Region-wide direct survey conducted by NEFA in 1998 and 2004 and IRS data for the year 2002.	This is based on data reported in New England's Creative Economy, Employment Update, NEFA, July 2004; New England's Creative Economy, The Non-Profit Sector, NEFA, 2002.	●	●		

Table 7.3. Boston Arts and Culture Indicators Summary (from The Boston Indicators Project) **Continued**

ACIP Domain	Indicator	Data Source	Comments	Tier 1	Tier 2	Tier 3	Tier 4
Support (con't)	Cultural Sector Funding in Comparison with other Metropolitan Regions: - Total contributed income per capita, Boston PMSA and nine other Metro areas - National Endowment for the arts, grants to cultural non-profits per capita. Boston PMSA and selected PMSAs, 1999 (Boston Indicators Project, 2004, 2.1.3)	The Urban Institute Guide Star NCCS, 1992, 1999 National Endowment for the Arts, 1999 Grant Recipient Census 2000 Supplemental Survey The Boston Foundation Funding for Cultural Organizations in Boston and Nine Other Areas, 2002	The NEA survey is classified as a *tier three* data source because it is not annually updated. The Boston Foundation Funding report uses a variety of national and local data sources including National Assembly of State Arts Agency Reports on State and legislative appropriations annually; Foundation Center data on foundation funding; contacts/surveys of local arts agencies. (Note: The Boston Foundation is working on an update of this report based on IRS 990 data.)	●	●	●	
	Impact on Local and Regional Tourist Industry : - Visitors to Greater Boston 1999-2004 - Planned tourist activities by type, Massachusetts, 2003 (Boston Indicators Project, 2004, 2.2.3):	Greater Boston Convention and Visitors Bureau, Tourism Stats, 2005 *Massachusetts Domestic Visitor Profile*, Massachusetts Office of Travel and Tourism, Survey of Participants by Travel Scope, Travel Industry Association	These data are annually available since 1999		●		
	Teachers Dedicated to Visual Arts, Music and Theatre in Boston Public Schools (Boston Indicators Project, 2004, 2.5.1):	Boston's Public School, 2004	Counts of public school art teachers (by art field) are recurrently provided by the Boston Public Schools system.		●		
	Levels of Volunteering in Arts and Cultural Organizations: - Arts participation and volunteering, Boston, 2001 - Arts participation and volunteering by race/ethnicity, Boston, 2001 - Arts participation and volunteering by income, Boston, 2001 - Arts participation and volunteering by age, Boston, 2001	The Social Capital Community Benchmark survey, 2001 ◄ (Boston Indicators Project, 2004,2.7.1)	This is categorized as *tier three* because this is based on a one- time survey. (However, there is a new group that recruits businesspeople to nonprofit arts boards whose data may be used as a proxy measure.)			●	

Table 7.3. Boston Arts and Culture Indicators Summary (from The Boston Indicators Project) **Continued**

ACIP Domain	Indicator	Data Source	Comments	Tier 1	Tier 2	Tier 3	Tier 4
Support (con't)	Dedicated Artist Housing Units (Boston Indicators Project, 2004, 2.7.2)	Boston Redevelopment Dept., Arts Space Initiative	Recurrent quantitative data are not yet available.				●
	Designated Federal, State and City Funding for the Arts - Local government support for arts agencies, Boston and selected cities: 2003 - Massachusetts Cultural Council budget, FY1988-2005 (Boston Indicators Project, 2004, 2.7.3)	American for the Arts Massachusetts Cultural council	American for the Arts data is annually recurrent since 1998. Massachusetts Cultural Council Budget data are locally and annually recurrent.	●	●		
	Comprehensive Information about Arts and Culture Activities and Programs (Boston Indicators Project, 2004, 2.6.4)	Listing of applicable print and electronic media compiled by The Boston Foundation	Recurrent quantitative data are not yet available.				●
	Boston's "Creativity Index" Ranking in Comparison with other Major Cities (Boston Indicators Project, 2004 2.1.1):	This indicator compares Boston with other selected cities based on the creativity index (a composite indicator) which was published in *The Rise of the Creative Class* by Richard Florida, 2002.	This is a one time publication.			●	

ACIP continues to work with these featured partners and others in their efforts to identify and collect data about various aspects of cultural vitality and strengthen the treatment of arts and culture as an important dimension of communities. We will report further progress on a regular basis.

Chapter 8 : Conclusion

This monograph represents important strides in the development of sustainable indicators of cultural vitality. In particular, we use a specific and operationalized definition of cultural vitality; we build on the ACIP framework for measurement; and we present a tier system for sorting relevant data to provide a roadmap for further progress in developing specific cultural vitality indicator components. Our nationally comparable measures and, by extension, our MSA rankings are the first of their kind and open up new avenues for pursuing a range of aspects of cultural vitality from a national perspective. Additionally, our recognition that locally generated data depicting cultural nuances of place, even though they may not be nationally comparable, points to the great value of recognizing local priorities and investments in arts and culture data collection and distribution.

The availability of better data about different aspects of cultural vitality is crucial and can lead to a much richer understanding of how different manifestations of the presence of arts and culture, cultural participation, and cultural support impact communities. Better data also make possible the analysis of connections of arts/culture with other aspects of community, such as economic development, education, health, public safety, and civic engagement. Though very important and helpful in enhancing understanding of how arts and culture impact communities, none of the studies of arts impacts done so far address the range of cultural vitality that we advocate here.[1]

That said, we urge some caution in the design of arts impact studies. It is not fruitful to expect to demonstrate the precise community impact of a single arts intervention because—as impact studies of other characteristics of place recognize—observable impacts are always caused by a multitude of factors. The best approach is to establish a data series that can be tracked over time. If positive indicators of cultural vitality become stronger over time for a community, one can pretty confidently conclude that arts factors in that community are combining with other community factors to increase its cultural vibrancy. Our advances in arts and culture data are helping to make answers to this kind inquiry possible.

Although our focus in this monograph has been primarily on quantitative measurement, we also make it clear that qualitative data—including ethnographic studies, local knowledge, practitioners' gut insights, and similar information sources—are crucial to any full picture of cultural creativity and need to be captured and seriously honored. These types of qualitative information form the basis for grounded theory. They are the best guides to how we go about constructing the quantitative data collection instruments necessary to explore and understand the potential contributions of arts and culture and the intersections of arts and culture with other community dynamics and conditions.

A few challenges remain on the horizon, but the context is substantially more receptive to integrating arts and culture (defined broadly) into concepts of healthy communities and good places to live than it was when we published our first monograph in 2002. Some challenges that remain are that the arts field still lacks widely accepted standards for access to arts and culture. There is no recognized minimally acceptable level of arts venues per capita, for example. There are no widely accepted standards for K–12 arts education, either, although there are encouraging signs that this is changing. This is, in part, due to more data about arts education than other aspects of cultural vitality and strong advocates for arts education inside and outside the cultural field. We also need more widely accepted arguments for why and how arts and culture matter in communities. These arguments are understandably complex because they rely on data, and the availability of data relies largely on public demand. It is also true that the arts and culture field is still to some extent isolated from other policy areas and also from people who work in the indicator field, although there are signs that this, too, is changing. Finally, the sustainability of regularly and consistently collected arts and culture data and research poses a continuing challenge, because of the high cost of sustaining important data sources on an ongoing basis. This is yet another reason why, in addition to creating an appreciation for the role of arts and culture in and of itself, demonstrating the potential connections between cultural vitality and other community priorities is so crucial.

The good news is that there is room for great optimism. The surge of interest in the creative sector and the improved access to cultural vitality data that we document in this report represents a window of opportunity to integrate indicators of cultural vitality into broader policy discussions and decisionmaking. Our groundwork with quality of life indicator initiatives provides a springboard from which other urban researchers and practitioners concerned with quality of life in communities can launch related work in arts and culture. Already, our project collaborators at the local level are building on this foundation--extending and refining it. Such work, in cities across the nation, can take our understanding of communities and our ability to impact them positively to a new level.

Notes:

[1] Notable efforts to quantifiably document a range of arts impacts on communities in Philadelphia include the work of Mark Stern through the Social Impacts of the Arts Project. See http://www.sp2.upenn.edu/SIAP. Ethnographic research pointing to the community impacts of various kinds of informal arts participation includes the work of Alaka Wali at the Field Museum in Chicago mentioned earlier. Additionally, practitioners (including arts administrators and artists) in the community arts field are doing ever better documentation and reflection on the impacts of their work. See the Community Arts Network web site at http://www.communityarts.net/.

Appendix A

ACIP Local Colaborators

ACIP currently works with local affiliates in seven locations: Boston; Central Valley, California; Chicago; Los Angeles; Philadelphia; Seattle; and Washington, D.C. These affiliates are committed to better understanding neighborhood dynamics, including those focused on arts and culture. Affiliates are currently working with ACIP to integrate arts and cultural indicators into their quality of life assessment systems and are helping to develop and test ACIP recommended indicators locally. Our aim with this work is to develop and make available an array of data and research and analysis tools that practitioners concerned with arts and culture as a dimension of quality of life can adopt or adapt. Brief descriptions of ACIP affiliates follow.

BOSTON, MASSACHUSETTS

The Boston Indicators Project
http://www.bostonfoundation.org/indicators2004/culturallife/grid.asp
The Boston Indicators Project is an initiative coordinated by the Boston Foundation in partnership with the City of Boston/Boston Redevelopment Authority and the Metropolitan Area Planning Council. The project produces a series of biennial reports that track change in ten areas of focus, including civic health, cultural life and the arts, education, the economy, the environment, housing, public health and safety, and technology and transportation.

CENTRAL VALLEY, CALIFORNIA

The Great Valley Center
http://www.greatvalley.org
The Great Valley Center (GVC) is a private, nonprofit, nonpartisan organization working to improve quality of life in Central Valley, California. As part of its work, GVC produces a series of annual indicator reports, *State of the Great Central Valley Series*, that focus on Central Valley's economy, population, and environment.

CHICAGO, ILLINOIS

Metropolitan Chicago Information Center
http://www.mcfol.org
Metropolitan Chicago Information Center (MCIC) is an independent, nonprofit research and consulting organization that provides a wide range of data, research, and publications focused on social conditions and quality of life in the metropolitan Chicago area. MCIC has collaborated with ACIP since 2004.

LOS ANGELES, CALIFORNIA
Active Arts Initiative
http://www.musiccenter.org/activearts.html
The Active Arts Initiative at the Los Angeles County Music Center is an effort focused on promoting the practice of performing arts among people who are not professional artists. In addition to providing programs focusing on actual arts practice, the Active Arts Initiative is working with the Urban Institute as well as practitioners and researchers in the Los Angeles area from the arts and other fields to identify and develop innovative and sustainable ways of documenting arts and cultural participation. The group is also committed to identifying ways in which data about arts and cultural participation can be used in urban policy decisionmaking and planning.

PHILADELPHIA, PENNSYLVANIA
Metropolitan Philadelphia Indicators Project 2005
www.temple.edu/mpip/
Metropolitan Philadelphia Indicators Project (MPIP) is sponsored by the William Penn Foundation and Temple University. The project produces *Metropolitan Philadelphia Indicators Project Report*, an annual report on social, environmental, and economic indicators in Philadelphia region. The project also conducts an annual household survey of quality of life in the greater Philadelphia region.

SEATTLE/KING COUNTY, WASHINGTON
Epidemiology, Planning, and Evaluation Unit
Public Health–Seattle and King County
http://www.metrokc.gov/health/
http://www.communitiescount.org
The Public Health Department at Seattle, King County is part of a collaborative indicator initiative in Seattle and King County, which produces the *Communities Count: Social and Health Indicators* report. This report is produced every three years and addresses a range of issues including basic needs and social well-being, positive development through life stages, safety and health, community strength, natural and built environment, and arts and culture.

WASHINGTON, D.C.
Neighborhood Info D.C. (A Partnership of the Urban Institute and the Washington, D.C., Local Initiatives Support Corporation [LISC])
http://www.neighborhoodinfodc.org/
Neighborhood Info D.C. works to support community organizations, neighborhood leadership and residents, and government as they work to improve the quality of life for people throughout the District of Columbia. The initiative seeks to provide a wide range of data on D.C. neighborhoods, including data on population, race, ethnicity, income, poverty, employment, education, arts and culture, public assistance, single-parent families, low-weight and teen births, income, housing, and crime. The Initiative is currently housed at the Urban Institute.

Appendix B

Tier One Data Sources used in the Construction of ACIP Tier One Measures

County Business Patterns

The U.S. Census Bureau collects annual survey data on all establishments that include both nonprofit and commercial organizations. County Business Patterns (CBP) and ZIP Business Patterns (ZBP) are two annual series that provide national and subnational economic data by industry. The Business Patterns series collects figures on establishments and their employment according to the establishment's primary activity. It is worth noting that the Business Patterns data are limited in their measurement of arts employment as they include all workers employed in arts establishments. This measure does not provide a specific measure of people employed as artists, and it excludes those artists that are self-employed and not working as part of an arts establishment. Data on people employed in artistic occupations and as self-employed artists are available from other data sources.

National Center for Charitable Statistics

Data from nonprofits' IRS 990 tax forms provide regularly collected and publicly available information about revenue and expenditures. These data have been further assembled into more analytically ready information by the National Center for Charitable Statistics (NCCS) at the Urban Institute. The main advantage of the NCCS database is that it provides the most reliable regular source of information on nonprofit organizations. Often acknowledged limitations of IRS 990 data include the fact that organizations with annual incomes (gross receipts) of less than $25,000 are not required to file Form 990, that inactive organizations may remain in the dataset, and that religious institutions (i.e., churches or temples) are not required to register with the IRS. In addition, various programs of large nonprofits are aggregated under the main purpose or mission of the organization.

Occupational Employment Statistics (OES)

Occupational Employment Statistics (OES) is a semiannual survey that provides information about the number of employees in different occupational categories. OES data have several advantages including (1) frequency: BLS OES data are collected every six months, which allows for timely assessments of artistic activity; (2) occupational detail: OES provides information on highly detailed occupational classifications that cut across industries; and (3) inclusion of part-time workers: OES counts part-time employees and full-time employees. It may capture some of the part-time artistic work that is performed outside of

an artist's "day job." OES also has several limitations including (1) exclusion of self-employed workers: because OES exclusively surveys employers, self-employed artists are excluded from OES estimates; (2) missing data: some OES estimates are suppressed because they do not meet the BLS standards for statistical quality or protecting the privacy of individual employers; and (3) sampling error. The true count of artists could vary from the count derived from the sample.

Non-Employer Statistics (NES)

Non-Employer Statistics (NES) provide estimates of self-employed artists compiled from IRS tax forms filed by establishments with receipts of at least $1,000 per year. NES summarizes the number of establishments without paid employees that are subject to federal income tax. Most non-employers are self-employed individuals operating small, unincorporated businesses, which may or may not be the owner's principal source of income. NES data are organized by industry and use the North American Industrial Classification System (NAICS). One of the industries NAICS counted is the category of "independent artists." NAICS defines this industry as

> independent (i.e., freelance) individuals primarily engaged in performing in artistic productions, in creating artistic and cultural works or productions, or in providing technical expertise necessary for these productions. This industry also includes athletes and other celebrities exclusively engaged in endorsing products and making speeches or public appearances for which they receive a fee.

NES has several advantages, including (1) frequency: NES data are collected annually; (2) inclusion of part-time workers: NES includes part-time and temporary work by artists; (3) inclusion of self-employed artists: unlike OES, NES provides a count of artists who are self-employed; (4) population measurement: unlike OES, NES is not a sample and is not subject to sampling error. NES includes all non-employer establishments that filed taxes on earnings greater than $1,000. NES also has several limitations, including (1) lack of occupational detail: NES groups all types of artists under one category—independent artists—which, unlike OES, cannot be broken up into subcategories of artists; (2) inclusion of nonartists: the independent artist category consists mostly of visual and performing artists, but it also includes several occupations that are not artistic endeavors; (3) exclusion of "off the books" artists: because NES only counts artists who report their earnings on their tax forms, not counted are artists not reporting their earnings to the IRS.

Appendix C

Other Potential Tier One National Data Sources

I. DATA ABOUT PUBLICLY-FUNDED ART GRANTS TO INDIVIDUAL ARTISTS AND ART ORGANIZATIONS

National Assembly of State Arts Agencies
The National Assembly of State Arts Agencies (NASAA)—the association of state arts agencies—collects annual data on state arts grants to individuals and organizations. NASAA also collects data from the National Endowment for the Arts on grants (see below). NASAA developed the National Standard for Arts Information Exchange as a tool for public arts agencies to organize and report information about their constituents and grant-making activities. Designed to provide easy access to data that are consistent from state to state, information in the National Standard format can be used to document, plan, evaluate, and disseminate information about arts agency activities at state, regional, city, and local levels. These data include information about programs funded by the 56 federally funded state arts agencies that have federal as well as other funding sources.

National Endowment for the Arts
The National Endowment for the Arts (NEA) is a federal agency providing arts grants to individuals and organizations. The NEA's Grants Management Program provides data, available through Freedom of Information Act requests, about organization names, addresses, and funding amounts for all NEA-funded programs in the nation.

II. DATA ABOUT LIBRARIES

National Center for Education Statistics, Library Statistics Program
The National Center for Education Statistics (NCES) collects data about libraries through its Library Statistics Program. The NCES annually surveys academic libraries, public libraries, school library media centers, and state library agencies.

III. DATA ABOUT PARKS AND RECREATION FACILITIES

National Park Service (NPS)
The National Park Service (NPS) offers myriad data on parks and historic sites that fall within its jurisdiction. In addition to simply listing all federal park, recreation, and historic sites along with activities and facilities available at each, the National Park Service web site, http://www.nps.gov/, also provides a mechanism to determine the proximity of these facilities to any ZIP Code within a range the user specifies.

State, Local, and Other Sources of Data about Parks and Recreation
Many states and cities make computerized map (geographic information system—GIS) files available that can be used to determine the amount of federal and state park area within any specified area. Such GIS boundary files may include parks and recreation facilities.

In addition to state and local government agencies, other sources for data about parks and recreation include print resources describing park and recreation facilities. These include numerous travel guides and resources that compare regional characteristics like the *Places Rated Almanac*.

IV. DATA ABOUT HISTORIC SITES

Federal Sources of Data about Historic Preservation
The National Park Service maintains information about a variety of grant and funding programs for historic preservation. Programs include the Certified Local Government Program through which the National Park Service and state governments, through their state Historic Preservation Offices, provide matching grants to communities for historic preservation. The NPS also administers the Historic Preservation Fund through which the State Historic Preservation Offices distribute federal monies for carrying out preservation activities in their state as directed under the National Historic Preservation Act. In addition, the NPS manages the Historic Preservation Fund to Tribes, which provides funds to tribal organizations and Native American groups for carrying out cultural projects and programs as directed under the National Historic Preservation Act.

Another federal source of information and data on historic preservation is the National Trust for Historic Preservation. Their web site includes a GIS component that shows a variety of preservation efforts within a radius from a ZIP Code. This suggests that these GIS data are compiled and, if made available,

V. DATA ABOUT ACCESS TO ARTS AND CULTURE MEDIA PROGRAMMING

Nielson Media Research

Nielson Media Research is a commercial organization that collects data on television, radio, and Internet use for a variety of arts and culture programming. Most of its data are proprietary yet publicly available. Some of these data are released to the public. For example, overall ratings of radio stations and local news programs are regularly reported in local newspapers. Specific data that track viewership or listenership of individual programs are likely not made public but can be purchased from Nielson.

Public Broadcasting

Public broadcast outlets also release annual reports that include total amounts of viewer contributions. These contributions could be used to develop a per capita measure of regional support for public television and radio broadcasting.

Appendix D

VARIABLES USED IN CZBP MEASURES

The U.S. Census Bureau employs the North American Classification System (NAICS) to classify organizations. For our analysis, we selected NAICS categories that are related in various ways to arts and culture:

I. Arts organizations:

- Theatre companies and dinner theatres, NAICS Code 711110
- Dance companies, 711120
- Musical groups and artists, 711130
- Other performing arts companies, 711190
- Motion picture theaters, 52131
- Museums, 712110
- Historical sites, 712120
- Zoos and botanical gardens, 712130
- Nature parks, 712190

II. Arts Schools, 611610

III. Independent Artists, 711510

IV. Ancilliary Art Participation Venues

- Bookstores, 451211
- Music Stores, 451220
- Video rental stores (532230)

V. Retail Art Dealerships, 453920

Appendix E

COMPONENTS OF NCCS VARIABLES

We used the following National Taxonomy of Exempt Entities Core Codes (NTEE-CC), from the 2003 National Center for Charitable Statistics (NCCS) database, for our *Nonprofit Arts Organization per 1,000 population* measure.

Subsets of the NTEE "Arts, culture and humanities" grouping:

- Support organizations (codes A01, A02, A03, A05, A11, A12, and A19)
- Arts and culture organizations (codes A20, A23, A24, A25, and A26)
- Media and communications (codes A30, A31, A32, A33, A34, and A40)
- Museums (codes A50, A51, A52, A54, A56, A57)
- Performing arts (codes A60, A61, A62, A63, A65, A68, A69, A6A, A6B, A6C, and A6E)
- Other arts, culture, and humanities nonprofits (codes A70, A80, A82, A90, and A99)

The measure on *nonprofit community celebrations, festivals, fairs, and parades per 1,000 population* is comprised of three NTEE codes:

- A27 (community celebrations)
- A84 (commemorative events)
- N52 (fairs)

The contributions and expenditures measures account for all of the entities contained in the NTEE codes listed for both *Nonprofit Arts Organization per 1,000 population* and *nonprofit community celebrations, festivals, fairs, and parades per 1,000 population.*

For more detailed descriptions of the types of entities contained in these NTEE codes please see the NTEE search tool on the National Center for Charitable Statistics web site at http://nccsdataweb.urban.org/PubApps/nteeSearch.php.

Appendix F

VARIABLES USED FOR ARTIST JOBS MEASURE

In the OES dataset, the following occupational categories were counted as artists:

- Art directors (27-1011)
- Fine artists, including painters, sculptors, and illustrators (27-1013)
- Multimedia artists and animators (27-1014)
- Photographers (27-4021)
- Camera operators, television, video, and motion picture (27-4031)
- Actors (27-2011)
- Producers and directors (27-2012)
- Dancers (27-2031)
- Choreographers (27-2032)
- Music directors and composers (27-2041)
- Musicians and singers (27-2042)
- Writers and authors (27-3043)

Appendix G : Tables for Tier One Measurements

Table G1. The 50 Metropolitan Areas (with population of more than 1 million) with the Most Arts Establishments per 1,000 Population

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Los Angeles-Long Beach, CA PMSA	1	6	33	53	20	10	3
Nashville, TN MSA	2	3	27	33	19	9	4
San Francisco, CA PMSA	3	1	1	23	2	2	1
New York, NY PMSA	4	2	2	55	3	3	2
Seattle-Bellevue-Everett, WA PMSA	5	5	5	58	7	5	6
West Palm Beach-Boca Raton, FL MSA	6	30	28	45	22	17	55
Nassau-Suffolk, NY PMSA	7	41	30	46	50	54	56
Minneapolis-St. Paul, MN-WI MSA	8	4	6	27	5	4	7
Portland-Vancouver, OR-WA PMSA	9	15	10	26	26	22	13
N Havn-Bridgp-Stamf-Watrb-Danb, CT NECMA	10	12	7	9	35	44	50
Las Vegas, NV-AZ MSA	11	22	61	51	61	60	8
Orlando, FL MSA	12	18	53	34	53	49	9
Austin-San Marcos, TX MSA	13	17	13	2	40	51	11
Raleigh-Durham-Chapel Hill, NC MSA	14	27	11	7	4	6	44
Washington, DC-MD-VA-WV PMSA	15	7	3	14	1	1	10
Middlesex-Somerset-Hunterdon, NJ PMSA	16	48	44	57	56	58	59
Denver, CO PMSA	17	16	16	28	11	11	12
Salt Lake City-Ogden, UT MSA	18	20	35	11	30	25	33
Boston-Worc-Lawr-Low-Brock, MA-NH NECMA	19	19	4	8	6	8	23

Table G1. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Atlanta, GA MSA	**20**	**42**	**51**	**54**	**46**	**48**	**16**
Bergen-Passaic, NJ PMSA	**21**	**57**	**45**	**60**	**60**	**61**	**60**
Fort Lauderdale, FL PMSA	**22**	**58**	**59**	**32**	**55**	**57**	**58**
Miami, FL PMSA	**23**	**55**	**46**	**30**	**34**	**35**	**5**
Chicago, IL PMSA	**24**	**14**	**26**	**39**	**23**	**24**	**15**
New Orleans, LA MSA	**25**	**38**	**42**	**37**	**36**	**39**	**25**
Newark, NJ PMSA	**26**	**53**	**29**	**18**	**24**	**15**	**54**
Monmouth-Ocean, NJ PMSA	**27**	**59**	**40**	**44**	**58**	**55**	**61**
Louisville, KY-IN MSA	**28**	**29**	**32**	**19**	**18**	**16**	**27**
Orange County, CA PMSA	**29**	**34**	**47**	**48**	**42**	**42**	**53**
Norfolk-Va Beach-Newport News, VA-NC MSA	**30**	**10**	**50**	**12**	**9**	**14**	**51**
San Diego, CA MSA	**31**	**9**	**23**	**24**	**41**	**41**	**18**
Greensboro--Winston-Salem--Hi Pt, NC MSA	**32**	**54**	**36**	**59**	**52**	**53**	**48**
Jacksonville, FL MSA	**33**	**46**	**58**	**29**	**51**	**52**	**41**
Hartford, CT NECMA	**34**	**21**	**9**	**5**	**8**	**7**	**20**
Oakland, CA PMSA	**35**	**26**	**8**	**38**	**32**	**37**	**52**
Indianapolis, IN MSA	**36**	**11**	**34**	**52**	**12**	**20**	**28**
Kansas City, MO-KS MSA	**37**	**25**	**24**	**3**	**33**	**31**	**21**
Charlotte-Gastonia-Rock Hill, NC-SC MSA	**38**	**51**	**37**	**49**	**27**	**23**	**37**

Table G1. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
St. Louis, MO-IL MSA	**39**	**43**	**43**	**16**	**45**	**36**	**30**
Milwaukee-Waukesha, WI PMSA	**40**	**8**	**12**	**4**	**10**	**18**	**17**
Philadelphia, PA-NJ PMSA	**41**	**33**	**18**	**25**	**16**	**13**	**19**
San Jose, CA PMSA	**42**	**13**	**17**	**21**	**21**	**27**	**26**
Phoenix-Mesa, AZ MSA	**43**	**47**	**54**	**56**	**57**	**56**	**32**
Oklahoma City, OK MSA	**44**	**50**	**22**	**40**	**44**	**38**	**43**
Dallas, TX PMSA	**45**	**28**	**41**	**47**	**38**	**30**	**14**
Cincinnati, OH-KY-IN PMSA	**46**	**23**	**20**	**35**	**13**	**12**	**24**
Tampa-St. Petersburg-Clearwater, FL MSA	**47**	**60**	**56**	**17**	**48**	**50**	**39**
Columbus, OH MSA	**48**	**39**	**25**	**1**	**15**	**12**	**31**
Baltimore, MD PMSA	**49**	**45**	**21**	**6**	**29**	**32**	**22**
Rochester, NY MSA	**50**	**35**	**14**	**10**	**31**	**40**	**36**

Table G2. The 50 Metropolitan Areas (population of more than 1 million) with the Highest Employment in Arts Establishments per 1,000 Population

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
San Francisco, CA PMSA	3	1	1	23	2	2	1
New York, NY PMSA	4	2	2	55	3	3	2
Nashville, TN MSA	2	3	27	33	19	9	4
Minneapolis–St. Paul, MN–WI MSA	8	4	6	27	5	4	7
Seattle-Bellevue-Everett, WA PMSA	5	5	5	58	7	5	6
Los Angeles–Long Beach, CA PMSA	1	6	33	3	20	10	3
Washington, DC–MD–VA–WV PMSA	15	7	3	14	1	1	10
Milwaukee-Waukesha, WI PMSA	40	8	12	4	10	18	17
San Diego, CA MSA	31	9	23	24	41	41	18
Norfolk–Virginia Beach–Newport News, VA–NC MSA	30	10	50	12	9	14	51
Indianapolis, IN MSA	36	11	34	52	12	20	28
N Havn–Bridgp-Stamf-Watrb-Danb, CT NECMA	10	12	7	9	35	44	50
San Jose, CA PMSA	42	13	17	21	21	27	26
Chicago, IL PMSA	24	14	26	39	23	24	15
Portland, OR–Vancouver, WA PMSA	9	15	10	26	26	22	13
Denver, CO PMSA	17	16	16	28	11	11	12
Austin–San Marcos, TX MSA	13	17	13	2	40	51	11
Orlando, FL MSA	12	18	53	34	53	49	9

Table G2. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Boston-Worc-Lawr-Low-Brock, MA–NH NECMA	19	19	4	8	6	8	23
Salt Lake City–Ogden, UT MSA	18	20	35	11	30	25	33
Hartford, CT NECMA	34	21	9	5	8	7	20
Las Vegas, NV–AZ MSA	11	22	61	51	61	60	8
Cincinnati, OH–KY–IN PMSA	46	23	20	35	13	12	24
Houston, TX PMSA	58	24	48	20	17	28	42
Kansas City, MO–KS MSA	37	25	24	3	33	31	21
Oakland, CA PMSA	35	26	8	38	32	37	52
Raleigh-Durham–Chapel Hill, NC MSA	14	27	11	7	4	6	44
Dallas, TX PMSA	45	28	41	47	38	30	14
Louisville, KY–IN MSA	28	29	32	19	18	16	27
West Palm Beach–Boca Raton, FL MSA	6	30	28	45	22	17	55
Memphis, TN–AR–MS MSA	60	31	57	22	47	46	40
Grand Rapids–Muskegon-Holland, MI MSA	53	32	38	42	54	34	46
Philadelphia, PA–NJ PMSA	41	33	18	25	16	13	19
Orange County, CA PMSA	29	34	47	48	42	42	53
Rochester, NY MSA	50	35	14	10	31	40	36
San Antonio, TX MSA	57	36	49	31	49	47	34

Table G2. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Cleveland-Lorain-Elyria, OH PMSA	52	37	19	50	25	33	35
New Orleans, LA MSA	25	38	42	37	36	39	25
Columbus, OH MSA	48	39	25	1	15	21	31
Pittsburgh, PA MSA	51	40	31	15	14	19	45
Nassau-Suffolk, NY PMSA	7	41	30	46	50	54	56
Atlanta, GA MSA	20	42	51	54	46	48	16
St. Louis, MO–IL MSA	39	43	43	16	45	36	30
Fort Worth–Arlington, TX PMSA	56	44	52	36	37	43	57
Baltimore, MD PMSA	49	45	21	6	29	32	22
Jacksonville, FL MSA	33	46	58	29	51	52	41
Phoenix-Mesa, AZ MSA MSA	43	47	54	56	57	56	32
Middlesex-Somerset-Hunterdon, NJ PMSA	16	48	44	57	56	58	59
Buffalo–Niagara Falls, NY MSA	55	49	15	13	28	29	47
Oklahoma City, OK MSA	44	50	22	40	44	38	43

Table G3. The 50 Metropolitan Areas (population of more than 1 million) with the Most Arts Nonprofits per 1,000 population

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
San Francisco, CA PMSA	3	1	1	23	2	2	1
New York, NY PMSA	4	2	2	55	3	3	2
Washington, DC–MD–VA–WV PMSA	15	7	3	14	1	1	10
Boston-Worc-Lawr-Low-Brock, MA–NH NECMA	19	19	4	8	6	8	23
Seattle-Bellevue-Everett, WA PMSA	5	5	5	58	7	5	6
Minneapolis–St. Paul, MN–WI MSA	8	4	6	27	5	4	7
N Havn–Bridgp-Stamf-Watrb-Danb, CT NECMA	10	12	7	9	35	44	50
Oakland, CA PMSA	35	26	8	38	32	37	52
Hartford, CT NECMA	34	21	9	5	8	7	20
Portland, OR–Vancouver, WA PMSA	9	15	10	26	26	22	13
Raleigh-Durham–Chapel Hill, NC MSA	14	27	11	7	4	6	44
Milwaukee-Waukesha, WI PMSA	40	8	12	4	10	18	17
Austin–San Marcos, TX MSA	13	17	13	2	40	51	11
Rochester, NY MSA	50	35	14	10	31	40	36
Buffalo–Niagara Falls, NY MSA	55	49	15	13	28	29	47
Denver, CO PMSA	17	16	16	28	11	11	12
San Jose, CA PMSA	42	13	17	21	21	27	26
Philadelphia, PA–NJ PMSA	41	33	18	25	16	13	19
Cleveland-Lorain-Elyria, OH PMSA	52	37	19	50	25	33	35

Table G3. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Cincinnati, OH–KY–IN PMSA	46	23	20	35	13	12	24
Baltimore, MD PMSA	49	45	21	6	29	32	22
Oklahoma City, OK MSA	44	50	22	40	44	38	43
San Diego, CA MSA	31	9	23	24	41	41	18
Kansas City, MO–KS MSA	37	25	24	3	33	31	21
Columbus, OH MSA	48	39	25	1	15	21	31
Chicago, IL PMSA	24	14	26	39	23	24	15
Nashville, TN MSA	2	3	27	33	19	9	4
West Palm Beach–Boca Raton, FL MSA	6	30	28	45	22	17	55
Newark, NJ PMSA	26	53	29	18	24	15	54
Nassau-Suffolk, NY PMSA	7	41	30	46	50	54	56
Pittsburgh, PA MSA	51	40	31	15	14	19	45
Louisville, KY–IN MSA	28	29	32	19	18	16	27
Los Angeles–Long Beach, CA PMSA	1	6	33	53	20	10	3
Indianapolis, IN MSA	36	11	34	52	12	20	28
Salt Lake City–Ogden, UT MSA	18	20	35	11	30	25	33
Greensboro–Winston-Salem–Hi Pt, NC MSA	32	54	36	59	52	53	48
Charlotte-Gastonia–Rock Hill, NC–SC MSA	38	51	37	49	27	23	37
Grand Rapids–Muskegon-Holland, MI MSA	53	32	38	42	54	34	46

Table G3. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Sacramento, CA PMSA	54	52	39	61	39	26	29
Monmouth-Ocean, NJ PMSA	27	59	40	44	58	55	61
Dallas, TX PMSA	45	28	41	47	38	30	14
New Orleans, LA MSA	25	38	42	37	36	39	25
St. Louis, MO–IL MSA	39	43	43	16	45	36	30
Middlesex-Somerset-Hunterdon, NJ PMSA	16	48	44	57	56	58	59
Bergen-Passaic, NJ PMSA	21	57	45	60	60	61	60
Miami, FL PMSA	23	55	46	30	34	35	5
Orange County, CA PMSA	29	34	47	48	42	42	53
Houston, TX PMSA	58	24	48	20	17	28	42
San Antonio, TX MSA	57	36	49	31	49	47	34
Norfolk–Virginia Beach–Newport News, VA–NC MSA	30	10	50	12	9	14	51

Table G4. The 50 Metropolitan Areas (population of more than 1 million) with the Most Nonprofit Festivals, Fairs, Parades, and Community Celebrations per 1,000 Population

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Columbus, OH MSA	48	39	25	1	15	21	31
Austin–San Marcos, TX MSA	13	17	13	2	40	51	11
Kansas City, MO–KS MSA	37	25	24	3	33	31	21
Milwaukee-Waukesha, WI PMSA	40	8	12	4	10	18	17
Hartford, CT NECMA	34	21	9	5	8	7	20
Baltimore, MD PMSA	49	45	21	6	29	32	22
Raleigh-Durham–Chapel Hill, NC MSA	14	27	11	7	4	6	44
Boston-Worc-Lawr-Low-Brock, MA–NH NECMA	19	19	4	8	6	8	23
N Havn–Bridgp-Stamf-Watrb-Danb, CT NECMA	10	12	7	9	35	44	50
Rochester, NY MSA	50	35	14	10	31	40	36
Salt Lake City–Ogden, UT MSA	18	20	35	11	30	25	33
Norfolk–Virginia Beach–Newport News, VA–NC MSA	30	10	50	12	9	14	51
Buffalo–Niagara Falls, NY MSA	55	49	15	13	28	29	47
Washington, DC–MD–VA–WV PMSA	15	7	3	14	1	1	10
Pittsburgh, PA MSA	51	40	31	15	14	19	45
St. Louis, MO–IL MSA	39	43	43	16	45	36	30
Tampa-St. Petersburg-Clearwater, FL MSA	47	60	56	17	48	50	39
Newark, NJ PMSA	26	53	29	18	24	15	54

Table G4. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Louisville, KY–IN MSA	28	29	32	19	18	16	27
Houston, TX PMSA	58	24	48	20	17	28	42
San Jose, CA PMSA	42	13	17	21	21	27	26
Memphis, TN-AR-MS MSA	60	31	57	22	47	46	40
San Francisco, CA PMSA	3	1	1	23	2	2	1
San Diego, CA MSA	31	9	23	24	41	41	18
Philadelphia, PA–NJ PMSA	41	33	18	25	16	13	19
Portland, OR–Vancouver, WA PMSA	9	15	10	26	26	22	13
Minneapolis–St. Paul, MN–WI MSA	8	4	6	27	5	4	7
Denver, CO PMSA	17	16	16	28	11	11	12
Jacksonville, FL MSA	33	46	58	29	51	51	41
Miami, FL PMSA	23	55	46	30	34	35	5
San Antonio, TX MSA	57	36	49	31	49	47	34
Fort Lauderdale, FL PMSA	22	58	59	32	55	57	58
Nashville, TN MSA	2	3	27	33	19	9	4
Orlando, FL MSA	12	18	53	34	53	49	9
Cincinnati, OH–KY–IN PMSA	46	23	20	35	13	12	24
Fort Worth-Arlington, TX PMSA	56	44	52	36	37	43	57

Table G4. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
New Orleans, LA MSA	25	38	42	37	36	39	25
Oakland, CA PMSA	35	26	8	38	32	37	52
Chicago, IL PMSA	24	14	26	39	23	24	15
Oklahoma City, OK MSA	44	50	22	40	44	38	43
Riverside-San Bernardino, CA PMSA	61	61	60	41	59	59	49
Grand Rapids–Muskegon-Holland, MI MSA	53	32	38	42	54	34	46
Detroit, MI PMSA	59	56	55	43	43	45	38
Monmouth-Ocean, NJ PMSA	27	59	40	44	58	55	61
West Palm Beach–Boca Raton, FL MSA	6	30	28	45	22	17	55
Nassau-Suffolk, NY PMSA	7	41	30	46	50	54	56
Dallas, TX PMSA	45	28	41	47	38	30	14
Orange County, CA PMSA	29	34	47	48	42	42	53
Charlotte-Gastonia–Rock Hill, NC–SC MSA	38	51	37	49	27	23	37
Cleveland-Lorain-Elyria, OH PMSA	52	37	19	50	25	33	35

Table G5. The 50 Metropolitan Areas (population of more than 1 million) with the Highest Nonprofit Arts Expenses per 1,000 Population

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Washington, DC–MD–VA–WV PMSA	15	7	3	14	1	1	10
San Francisco, CA PMSA	3	1	1	23	2	2	1
New York, NY PMSA	4	2	2	55	3	3	2
Raleigh-Durham–Chapel Hill, NC MSA	14	27	11	7	4	6	44
Minneapolis–St. Paul, MN–WI MSA	8	4	6	27	5	4	7
Boston-Worc-Lawr-Low-Brock, MA–NH NECMA	19	19	4	8	6	8	23
Seattle-Bellevue-Everett, WA PMSA	5	5	5	58	7	5	6
Hartford, CT NECMA	34	21	9	5	8	7	20
Norfolk–Virginia Beach–Newport News, VA–NC MSA	30	10	50	12	9	14	51
Milwaukee-Waukesha, WI PMSA	40	8	12	4	10	18	17
Denver, CO PMSA	17	16	16	28	11	11	12
Indianapolis, IN MSA	36	11	34	52	12	20	28
Cincinnati, OH-KY-IN PMSA	46	23	20	35	13	12	24
Pittsburgh, PA MSA	51	40	31	15	14	19	45
Columbus, OH MSA	48	39	25	1	15	21	31
Philadelphia, PA–NJ PMSA	41	33	18	25	16	13	19
Houston, TX PMSA	58	24	48	20	17	28	42
Louisville, KY–IN MSA	28	29	32	19	18	16	27

Table G5. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Nashville, TN MSA	2	3	27	33	19	9	4
Los Angeles–Long Beach, CA PMSA	1	6	33	53	20	10	3
San Jose, CA PMSA	42	13	17	21	21	27	26
West Palm Beach–Boca Raton, FL MSA	6	30	28	45	22	17	55
Chicago, IL PMSA	24	14	26	39	23	24	15
Newark, NJ PMSA	26	53	29	18	24	15	54
Cleveland-Lorain-Elyria, OH PMSA	52	37	19	50	25	33	35
Portland, OR–Vancouver, WA PMSA	9	15	10	26	26	22	13
Charlotte-Gastonia–Rock Hill, NC–SC MSA	38	51	37	49	27	23	37
Buffalo–Niagara Falls, NY MSA	55	49	15	13	28	29	47
Baltimore, MD PMSA	49	45	21	6	29	32	22
Salt Lake City–Ogden, UT MSA	18	20	35	11	30	25	33
Rochester, NY MSA	50	35	14	10	31	40	36
Oakland, CA PMSA	35	26	8	38	32	37	52
Kansas City, MO–KS MSA	37	25	24	3	33	31	21
Miami, FL PMSA	23	55	46	30	34	35	5
N Havn–Bridgp-Stamf-Watrb-Danb, CT NECMA	10	12	7	9	35	44	50
New Orleans, LA MSA	25	38	42	37	36	39	25

Table G5. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Fort Worth-Arlington, TX PMSA	56	44	52	36	37	43	57
Dallas, TX PMSA	45	28	41	47	38	30	14
Sacramento, CA PMSA	54	52	39	61	39	26	29
Austin–San Marcos, TX MSA	13	17	13	2	40	51	11
San Diego, CA MSA	31	9	23	24	41	41	18
Orange County, CA PMSA	29	34	47	48	42	42	53
Detroit, MI PMSA	59	56	55	43	43	45	38
Oklahoma City, OK MSA	44	50	22	40	44	38	43
St. Louis, MO–IL MSA	39	43	43	16	45	36	30
Atlanta, GA MSA	20	42	51	54	46	48	16
Memphis, TN-AR-MS MSA	60	31	57	22	47	46	40
Tampa-St. Petersburg-Clearwater, FL MSA	47	60	56	17	48	50	39
San Antonio, TX MSA	57	36	49	31	49	47	34
Nassau-Suffolk, NY PMSA	7	41	30	46	50	54	56

Table G6. The 50 Metropolitan Areas (population of more than 1 million) with the Most Nonprofit Arts Contributions per 1,000 Population

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Washington, DC–MD–VA–WV PMSA	15	7	3	14	1	1	10
San Francisco, CA PMSA	3	1	1	23	2	2	1
New York, NY PMSA	4	2	2	55	3	3	2
Minneapolis–St. Paul, MN–WI MSA	8	4	6	27	5	4	7
Seattle-Bellevue-Everett, WA PMSA	5	5	5	58	7	5	6
Raleigh-Durham–Chapel Hill, NC MSA	14	27	11	7	4	6	44
Hartford, CT NECMA	34	21	9	5	8	7	20
Boston-Worc-Lawr-Low-Brock, MA–NH NECMA	19	19	4	8	6	8	23
Nashville, TN MSA	2	3	27	33	19	9	4
Los Angeles–Long Beach, CA PMSA	1	6	33	53	20	10	3
Denver, CO PMSA	17	16	16	28	11	11	12
Cincinnati, OH-KY-IN PMSA	46	23	20	35	13	12	24
Philadelphia, PA–NJ PMSA	41	33	18	25	16	13	19
Norfolk–Virginia Beach–Newport News, VA–NC MSA	30	10	50	12	9	14	51
Newark, NJ PMSA	26	53	29	18	24	15	54
Louisville, KY–IN MSA	28	29	32	19	18	16	27
West Palm Beach–Boca Raton, FL MSA	6	30	28	45	22	17	55
Milwaukee-Waukesha, WI PMSA	40	8	12	4	10	18	17

Table G6. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Pittsburgh, PA MSA	51	40	31	15	14	19	45
Indianapolis, IN MSA	36	11	34	52	12	20	28
Columbus, OH MSA	48	39	25	1	15	21	31
Portland, OR–Vancouver, WA PMSA	9	15	10	26	26	22	13
Charlotte-Gastonia–Rock Hill, NC–SC MSA	38	51	37	49	27	23	37
Chicago, IL PMSA	24	14	26	39	23	24	15
Salt Lake City–Ogden, UT MSA	18	20	35	11	30	25	33
Sacramento, CA PMSA	54	52	39	61	39	26	29
San Jose, CA PMSA	42	13	17	21	21	27	26
Houston, TX PMSA	58	24	48	20	17	28	42
Buffalo–Niagara Falls, NY MSA	55	49	15	13	28	29	47
Dallas, TX PMSA	45	28	41	47	38	30	14
Kansas City, MO–KS MSA	37	25	24	3	33	31	21
Baltimore, MD PMSA	49	45	21	6	29	32	22
Cleveland-Lorain-Elyria, OH PMSA	52	37	19	50	25	33	35
Grand Rapids–Muskegon-Holland, MI MSA	53	32	38	42	54	34	46
Miami, FL PMSA	23	55	46	30	34	35	5
St. Louis, MO–IL MSA	39	43	43	16	45	36	30

Table G6. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Oakland, CA PMSA	35	26	8	38	32	37	52
Oklahoma City, OK MSA	44	50	22	40	44	38	43
New Orleans, LA MSA	25	38	42	37	36	39	25
Rochester, NY MSA	50	35	14	10	31	40	36
San Diego, CA MSA	31	9	23	24	41	41	18
Orange County, CA PMSA	29	34	47	48	42	42	53
Fort Worth-Arlington, TX PMSA	56	44	52	36	37	43	57
N Havn–Bridgp-Stamf-Watrb-Danb, CT NECMA	10	12	7	9	35	44	50
Detroit, MI PMSA	59	56	55	43	43	45	38
Memphis, TN-AR-MS MSA	60	31	57	22	47	46	40
San Antonio, TX MSA	57	36	49	31	49	47	34
Atlanta, GA MSA	20	42	51	54	46	48	16
Orlando, FL MSA	12	18	53	34	53	49	9
Tampa-St. Petersburg-Clearwater, FL MSA	47	60	56	17	48	50	39

Table G7. The 50 Metropolitan Areas (population of more than 1 million) with the Most Artist Jobs per 1,000 population

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
San Francisco, CA PMSA	3	1	1	23	2	2	1
New York, NY PMSA	4	2	2	55	3	3	2
Los Angeles–Long Beach, CA PMSA	1	6	33	53	20	10	3
Nashville, TN MSA	2	3	27	33	19	9	4
Miami, FL PMSA	23	55	46	30	34	35	5
Seattle-Bellevue-Everett, WA PMSA	5	5	5	58	7	5	6
Minneapolis–St. Paul, MN–WI MSA	8	4	6	27	5	4	7
Las Vegas, NV-AZ MSA	11	22	61	51	61	60	8
Orlando, FL MSA	12	18	53	34	53	49	9
Washington, DC–MD–VA–WV PMSA	15	7	3	14	1	1	10
Austin–San Marcos, TX MSA	13	17	13	2	40	51	11
Denver, CO PMSA	17	16	16	28	11	11	12
Portland, OR–Vancouver, WA PMSA	9	15	10	26	26	22	13
Dallas, TX PMSA	45	28	41	47	38	30	14
Chicago, IL PMSA	24	14	26	39	23	24	15
Atlanta, GA MSA	20	42	51	54	46	48	16
Milwaukee-Waukesha, WI PMSA	40	8	12	4	10	18	17
San Diego, CA MSA	31	9	23	24	41	41	18

Table G7. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Philadelphia, PA–NJ PMSA	41	33	18	25	16	13	19
Hartford, CT NECMA	34	21	9	5	8	7	20
Kansas City, MO–KS MSA	37	25	24	3	33	31	21
Baltimore, MD PMSA	49	45	21	6	29	32	22
Boston-Worc-Lawr-Low-Brock, MA–NH NECMA	19	19	4	8	6	8	23
Cincinnati, OH-KY-IN PMSA	46	23	20	35	13	12	24
New Orleans, LA MSA	25	38	42	37	36	39	25
San Jose, CA PMSA	42	13	17	21	21	27	26
Louisville, KY–IN MSA	28	29	32	19	18	16	27
Indianapolis, IN MSA	36	11	34	52	12	20	28
Sacramento, CA PMSA	54	52	39	61	39	26	29
St. Louis, MO–IL MSA	39	43	43	16	45	36	30
Columbus, OH MSA	48	39	25	1	15	21	31
Phoenix-Mesa, AZ MSA	43	47	54	56	57	56	32
Salt Lake City–Ogden, UT MSA	18	20	35	11	30	25	33
San Antonio, TX MSA	57	36	49	31	49	47	34
Cleveland-Lorain-Elyria, OH PMSA	52	37	19	50	25	33	35
Rochester, NY MSA	50	35	14	10	31	40	36

Table G7. Continued

	Arts Establishments	Employment in Arts Establishments	Arts Non-Profits	Nonprofit Community Celebrations, Festivals, Fairs, Parades	Non-Profit Arts Expenses	Non-Profit Arts Contributions	Artists Jobs
Charlotte-Gastonia–Rock Hill, NC–SC MSA	38	51	37	49	27	23	37
Detroit, MI PMSA	59	56	55	43	43	45	38
Tampa-St. Petersburg-Clearwater, FL MSA	47	60	56	17	48	50	39
Memphis, TN-AR-MS MSA	60	31	57	22	47	46	40
Jacksonville, FL MSA	33	46	58	29	51	51	41
Houston, TX PMSA	58	24	48	20	17	28	42
Oklahoma City, OK MSA	44	50	22	40	44	38	43
Raleigh-Durham–Chapel Hill, NC MSA	14	27	11	7	4	6	44
Pittsburgh, PA MSA	51	40	31	15	14	19	45
Grand Rapids–Muskegon-Holland, MI MSA	53	32	38	42	54	34	46
Buffalo–Niagara Falls, NY MSA	55	49	15	13	28	29	47
Greensboro–Winston-Salem–Hi Pt, NC MSA	32	54	36	59	52	53	48
Riverside-San Bernardino, CA PMSA	61	61	60	41	59	59	49
N Havn–Bridgp-Stamf-Watrb-Danb, CT NECMA	10	12	7	9	35	44	50

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